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BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

AUTHENTIC EDITION

CARL BAERMANN'S

(Op. 63)

COMPLETE CELEBRATED METHOD

FOR

CLARINET

(ENGLISH AND GERMAN TEXT)

Revised for the ALBERT and BOEHM SYSTEM

BY

GUSTAVE LANGENUS

1st DIVISION (Theoretical Part)	$1.00
2nd DIVISION (Preparatory Scales Studies)	2.00
3rd DIVISION (Daily Exercises, Advanced Studies in Scales and Chords)	1.50
COMPLETE (Three Divisions)	4.00

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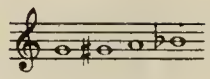
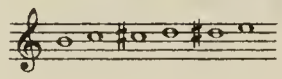
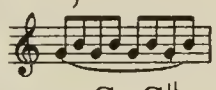
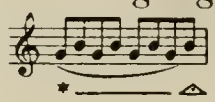
CARL FISCHER, Inc. COOPER SQUARE NEW YORK
BOSTON CHICAGO

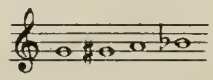
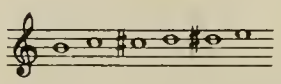
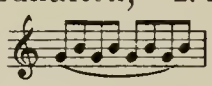
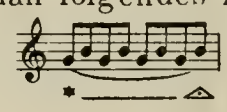
O 32—SECOND DIVISION

EXPLANATION OF THE SIGNS

To facilitate the connecting of any of these notes  with any one of the following  the right hand fingers should keep the holes covered. For instance, instead of raising the right hand fingers each time for the G in this passage  they should remain on the holes. If the upper notes of this passage were C, C♯, or E♭, the little fingers could remain stationary on their respective keys. To denote when the fingers should remain on holes, the following signs are used ✱———△ and the above measure would be marked thus: 

𝅘𝅥𝅮 This sign indicates when to breathe.

ERKLÄRUNG DER BEZEICHNUNGEN

Um den Uebergang dieser Noten  zu den folgenden  zu erleichtern, sollten die Finger der rechten Hand die Löcher zuhalten, z. B. anstatt jedesmal die Finger der rechten Hand wegen der Note "G" aufzuheben,  können sie auf den Löchern liegen bleiben. Sollten die oberen Noten einer Passage folgende sein: *C. Cis.* oder *Es*, dann könnten die kleinen Finger auf den in Betracht kommenden Klappen liegen bleiben. Um anzuzeigen, wann die Finger auf den Löchern liegen bleiben sollen, braucht man folgendes Zeichen ✱———△; oben angegebener Takt würde z. B. folgend bezeichnet: 

𝅘𝅥𝅮 Zeichen für Athem holen.

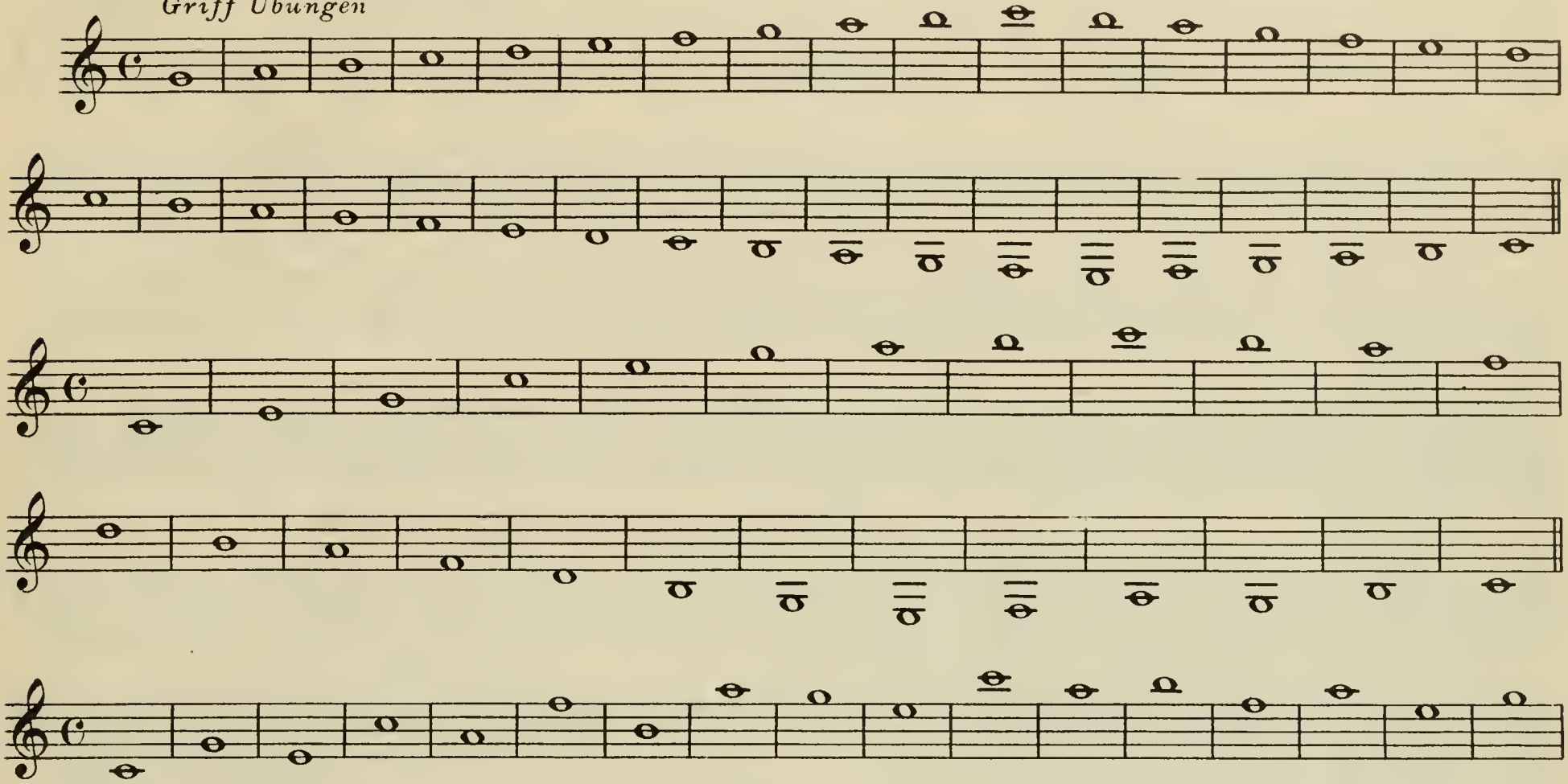
19991-67

Method for the Clarinet

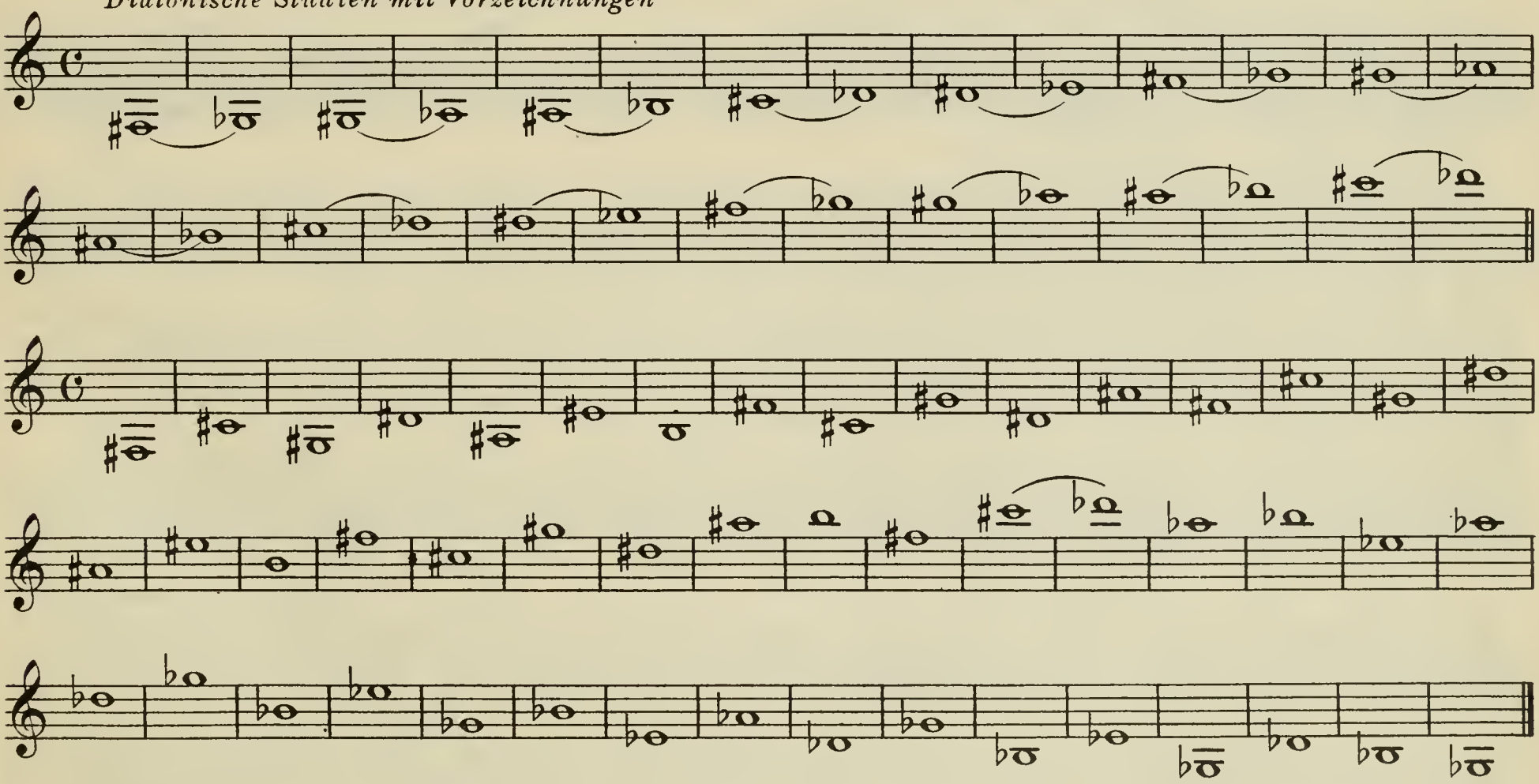
2d Division Preparatory Studies (Vorbereitungs Studien)

CARL BAERMANN, Op. 63
Edited by GUSTAVE LANGENUS

№ 1 Exercises for Fingering
Griff Übungen



№ 2 Diatonic Studies with Accidentals
Diatonische Studien mit Vorzeichnungen



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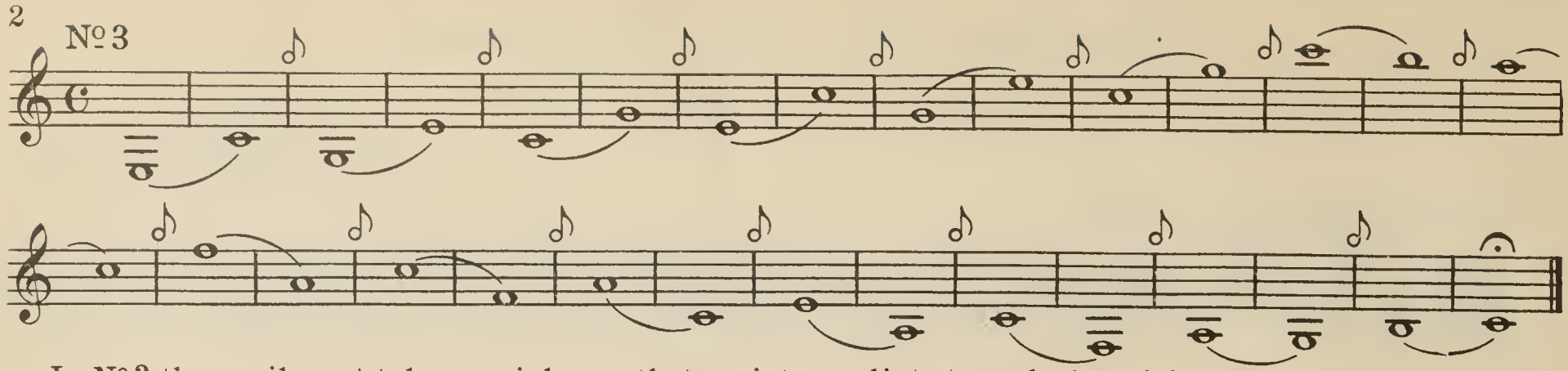
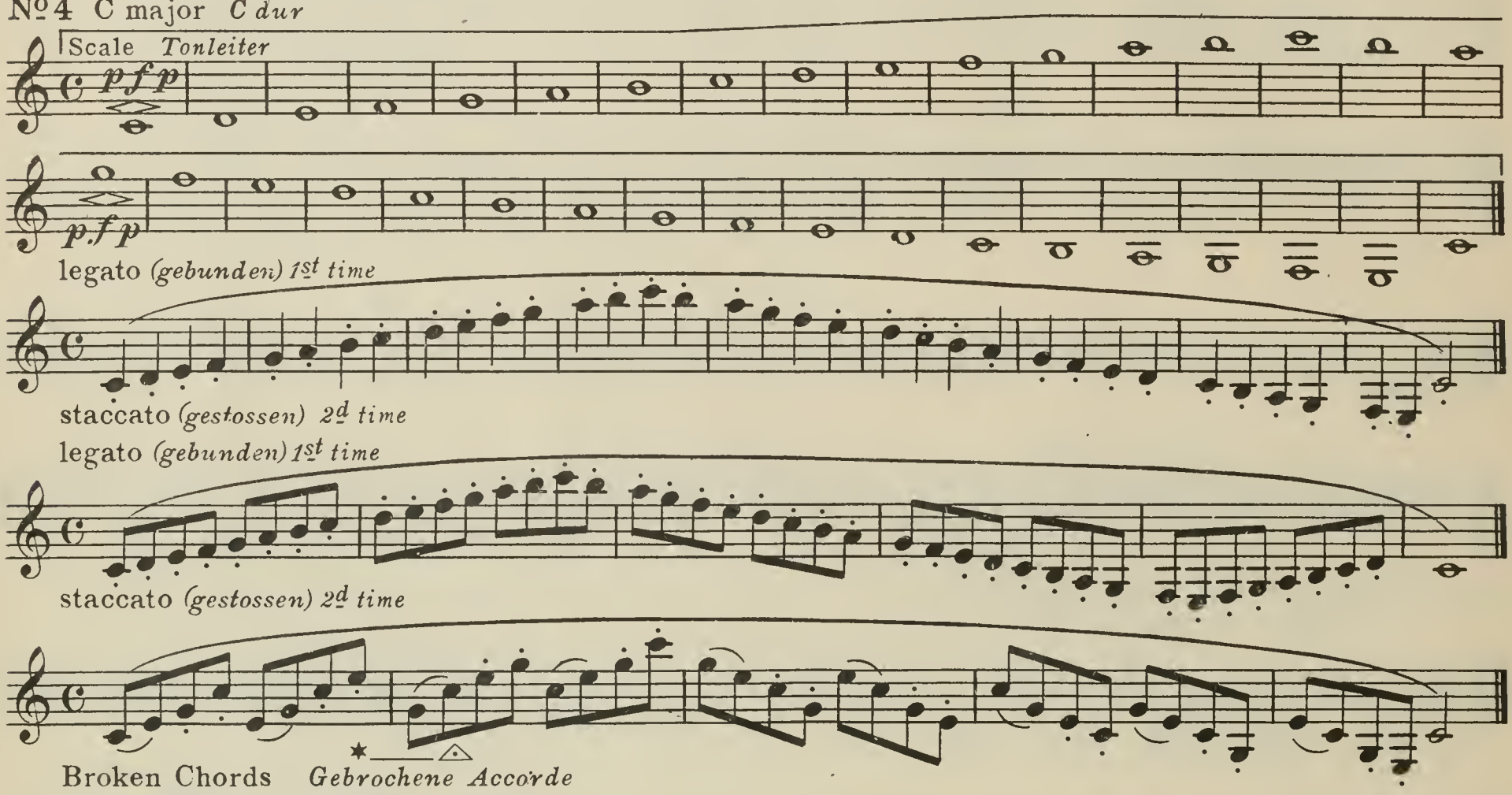
№ 3



In № 3 the pupil must take special care that no intermediate tones be heard between the slurred notes. This fault is apt to creep in especially on taking hold of the B-B♭ key, which is taken with the left hand thumb, as for instance in the bars 7 and 8, 9 and 10. Breath must be taken afresh only at the sign (𝅗𝅥).

Bei dem Beispiel № 3 muss der Schüler sein vorzügliches Augenmerk darauf richten, dass zwischen den zusammengebundenen Noten keine Zwischentöne zu hören seien, welcher Fehler sich besonders gerne bei dem Ergreifen der H-B Klappe einschleicht, welche mit dem Daumen der linken Hand genommen wird, wie z. B. im 7. und 8., 9. und 10. Takte dieses Beispiels. Athem soll nur bei dem angegebenen (𝅗𝅥) frisch geholt werden.

№ 4 C major *C dur*

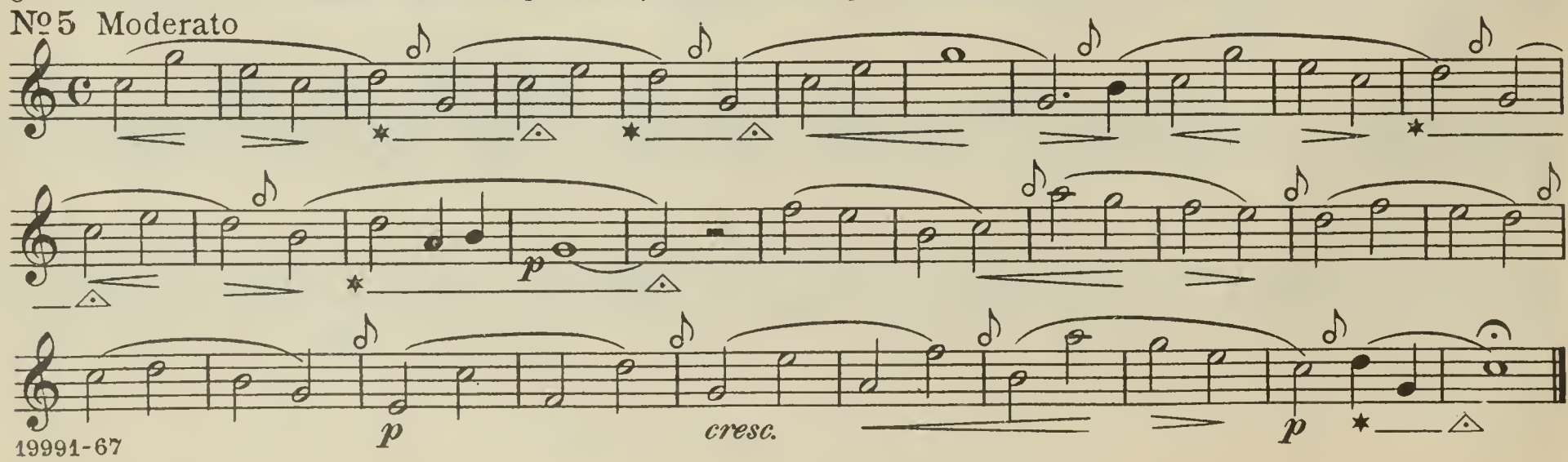


Broken Chords *Gebrochene Accorde*

In the playing of all the scales each step must be intoned *piano* at the start, increase to *forte* and then gradually back to *piano* again. Each tone to be sustained as long as possible in order to strengthen the breathing and the embouchure. For a quicker rendition of the scales, study them, both legato and staccato. Broken chords are to be practised in two different ways as indicated above.

Bei allen Scalen muss der Ton piano angesetzt, bis zum forte gesteigert und wieder zum piano zurückgeführt werden. Der Ton überhaupt ist so lange als möglich auszuhalten, damit der Athem und der Ansatz gestärkt wird. Wenn die Scalen schneller gespielt werden, muss man dieselben gebunden (legato) und gestossen (staccato) studieren; die gebrochenen Accorde haben zweierlei Spielarten, was ebenfalls genau beobachtet werden muss.

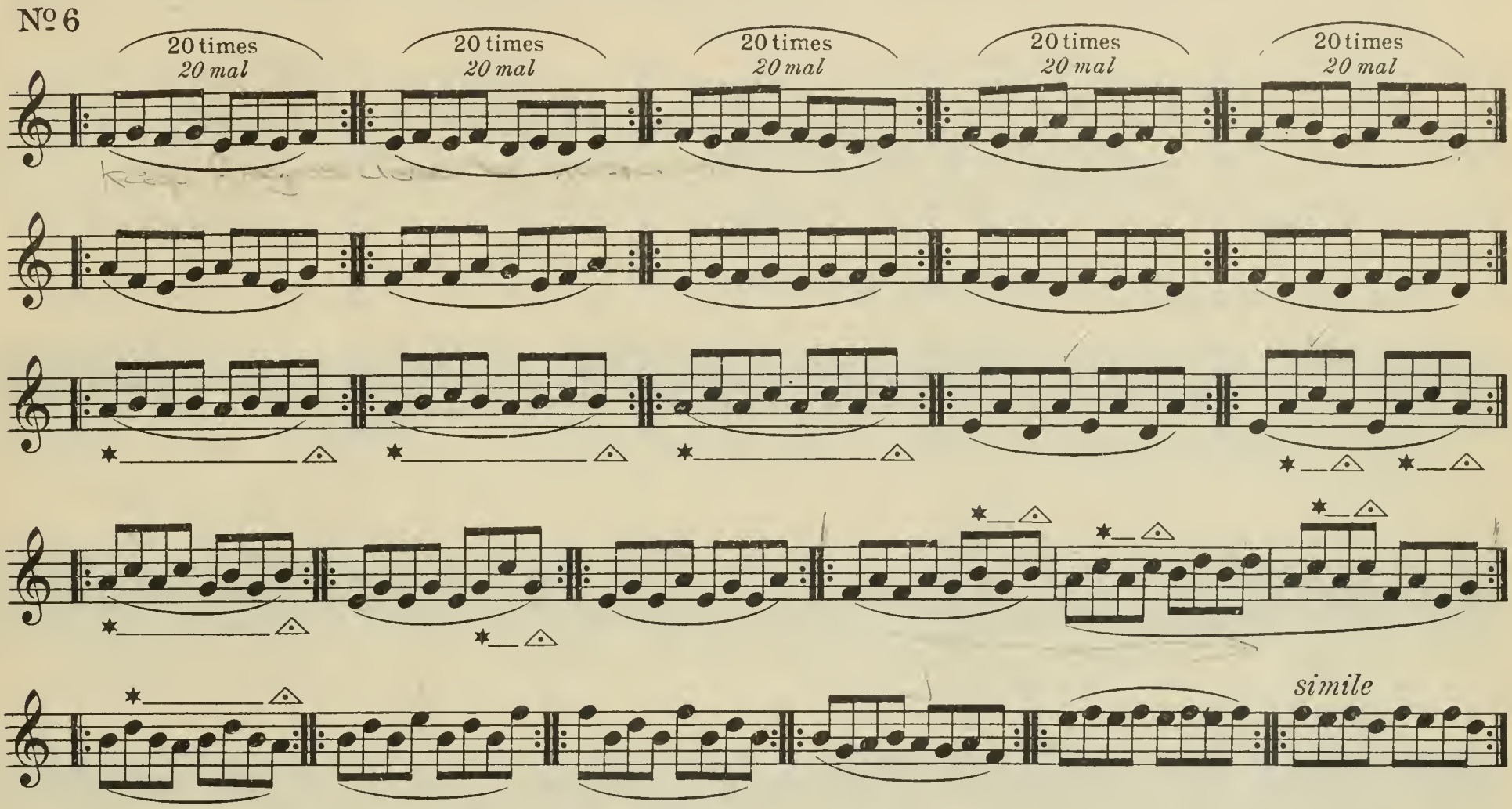
№ 5 Moderato

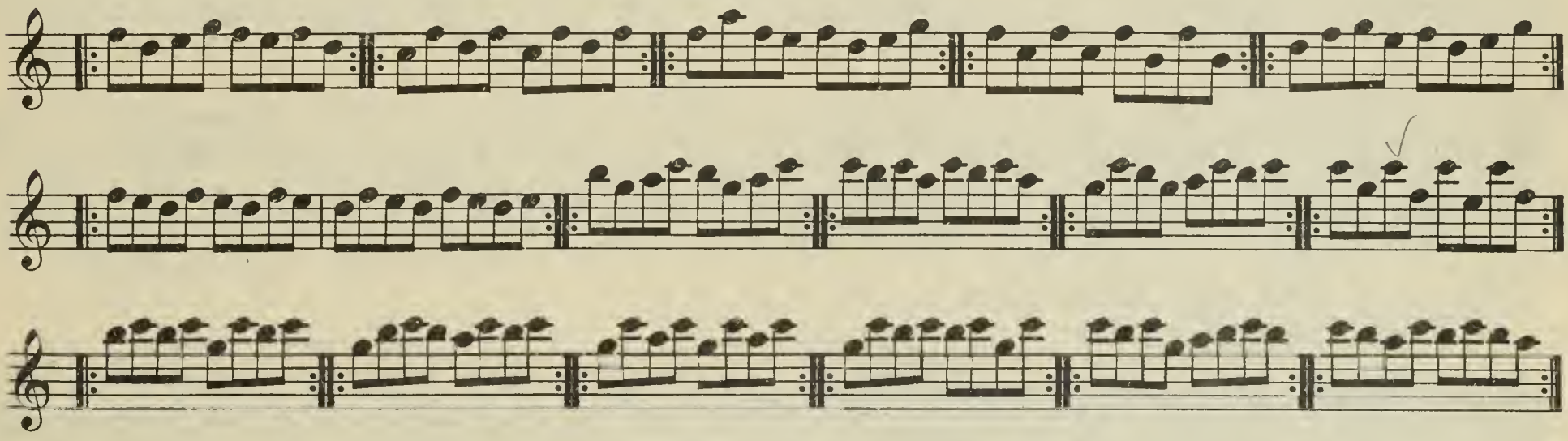


The following short technical exercises are very necessary and should be used for daily practice exactly as marked. Each measure to be repeated until the fingers are tired. This is all the more necessary as the exercises bring all the weaker fingers into use, strengthen them and make them more independent.

Folgende kleine eingestreute, aber höchst notwendige technische Übungen muss der Schüler täglich üben, und zwar folgendermassen: man wiederhole jeden einzelnen Takt so oft, bis die Finger ermüden. Es ist dies um so nötiger, weil diese Übungen die schwächeren Finger beschäftigen, dieselben stärken und selbständiger machen.

№ 6





NB. As a matter of course the above exercises must be practised very slowly at first and gradually faster until they can be played fluently and without mistakes in quick tempo. This direction also applies to all the following exercises. At the same time, the sign ✱—△ indicating where the fingers are to remain on the keys, must not be overlooked, as it will facilitate matters considerably for the player.

In order that the embouchure of the pupil may not become too greatly fatigued, he should practise these exercises "silently" i.e., without actually producing the tones, part of the time, the more so as the exercises are intended more particularly for finger-practice. However, where the embouchure and fingering are of equal importance, as with the exercises for the higher tones, they should be practised as frequently "with tone" as "silently."

NB. Vorstehende Übungen müssen selbstverständlich anfangs sehr langsam geübt und so lange fortgesetzt werden, bis dieselben rein und ohne Anstoss im schnellen Tempo gehen, was auch bei allen nachfolgenden Übungen zu beobachten ist; ebenso darf das Zeichen ✱—△, welches das Fingerliegenlassen bezeichnet, nicht übersehen werden, da dies unendlich viel zur leichtern Spielart beiträgt.

Damit den Schüler der Ansatz *(Embouchure)* nicht zu sehr ermüdet, kann er auch diese Studien teilweise ohne zu blasen d.h. stumm üben, insoweit die Übungen sich blos mehr auf die Finger beziehen; sind aber Ansatz und Finger gleich wichtig, was bei den Übungen für die höheren Töne der Fall ist, so müssen diese wenigstens ebensooft laut, als stumm studiert werden.

№ 7

Moderato

p legato

p

cresc.

p

f

p

№ 8

Allegro molto moderato

With rigid, hard stroke.
Hart gestossen.

mf

p

f

pp

mf

f

p

cresc.

sempre cresc.

f

№ 9

Moderato

With flexible tied stroke.
Gebunden gestossen.

p

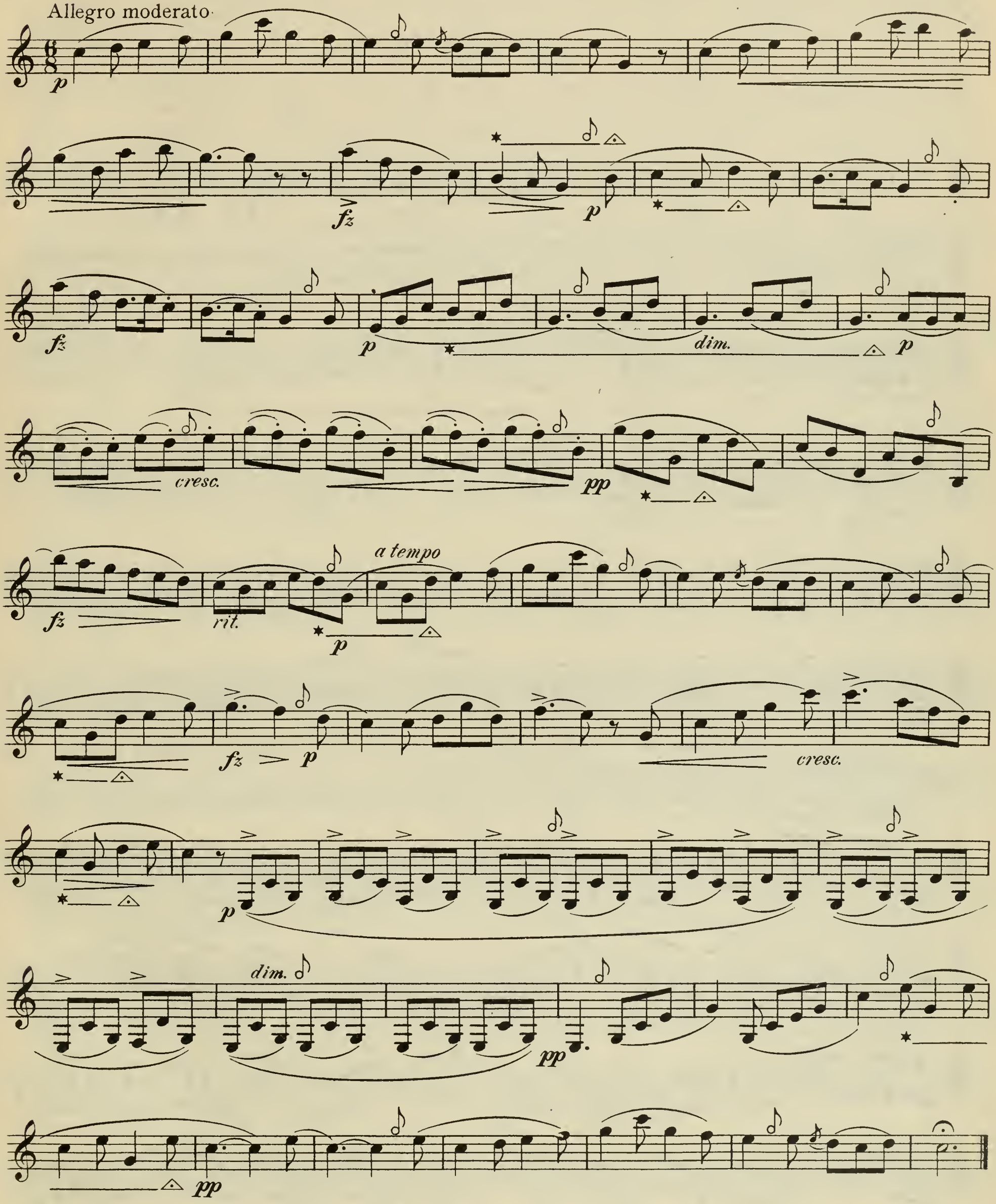
p

p

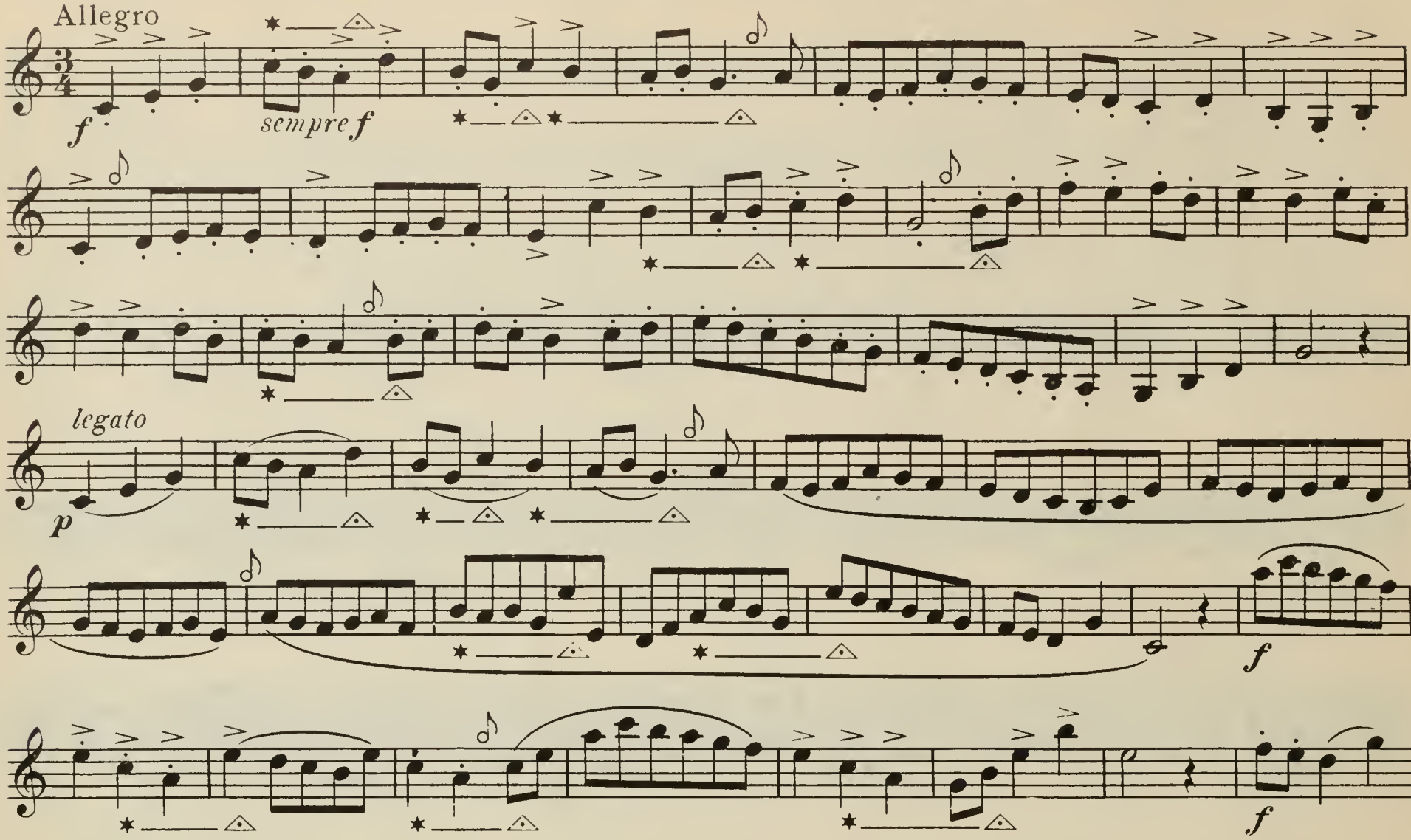
This exercise to be played in Andante tempo at first, and gradually increasing in speed until it can be
№ 10 played Allegro, fluently and with ease.

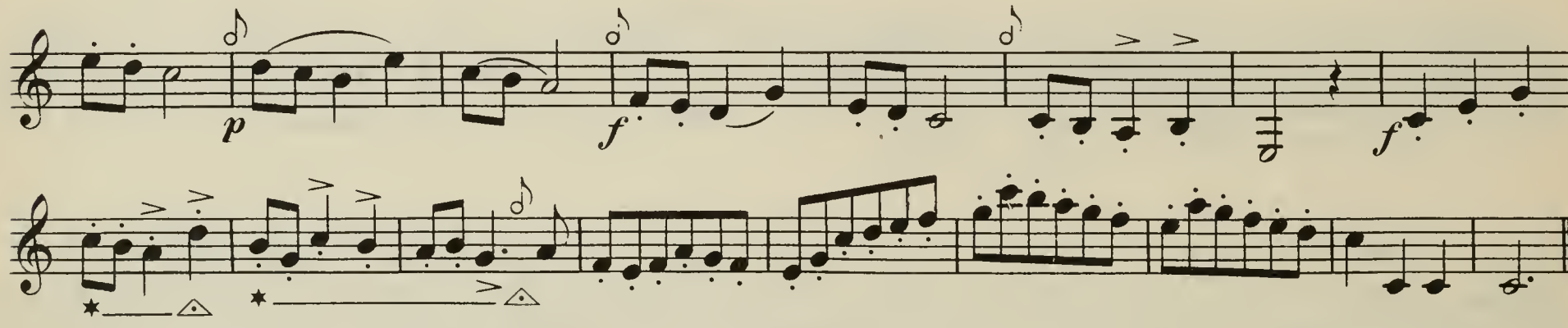
Dieses Beispiel muss zuerst langsam und dann immer schneller studiert werden, bis es gut im schnellen Tempo geht.

Allegro moderato

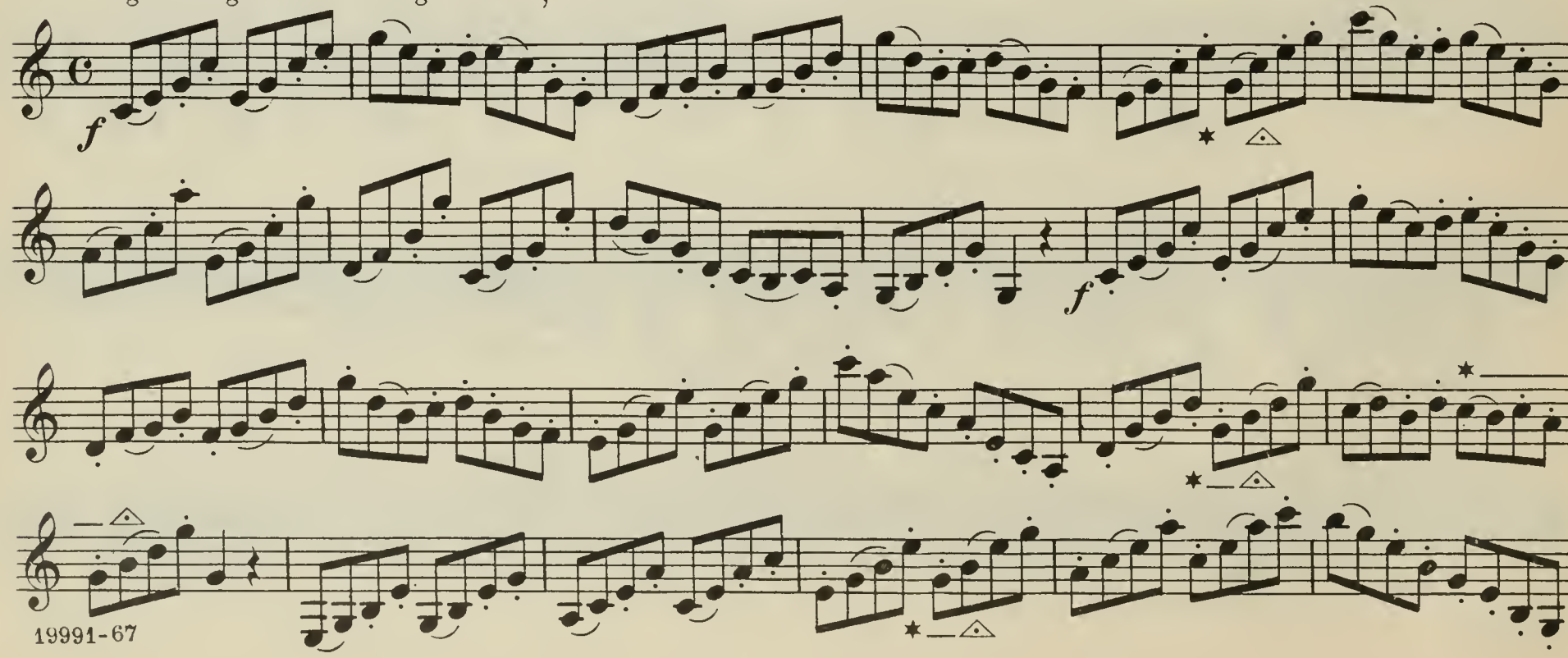


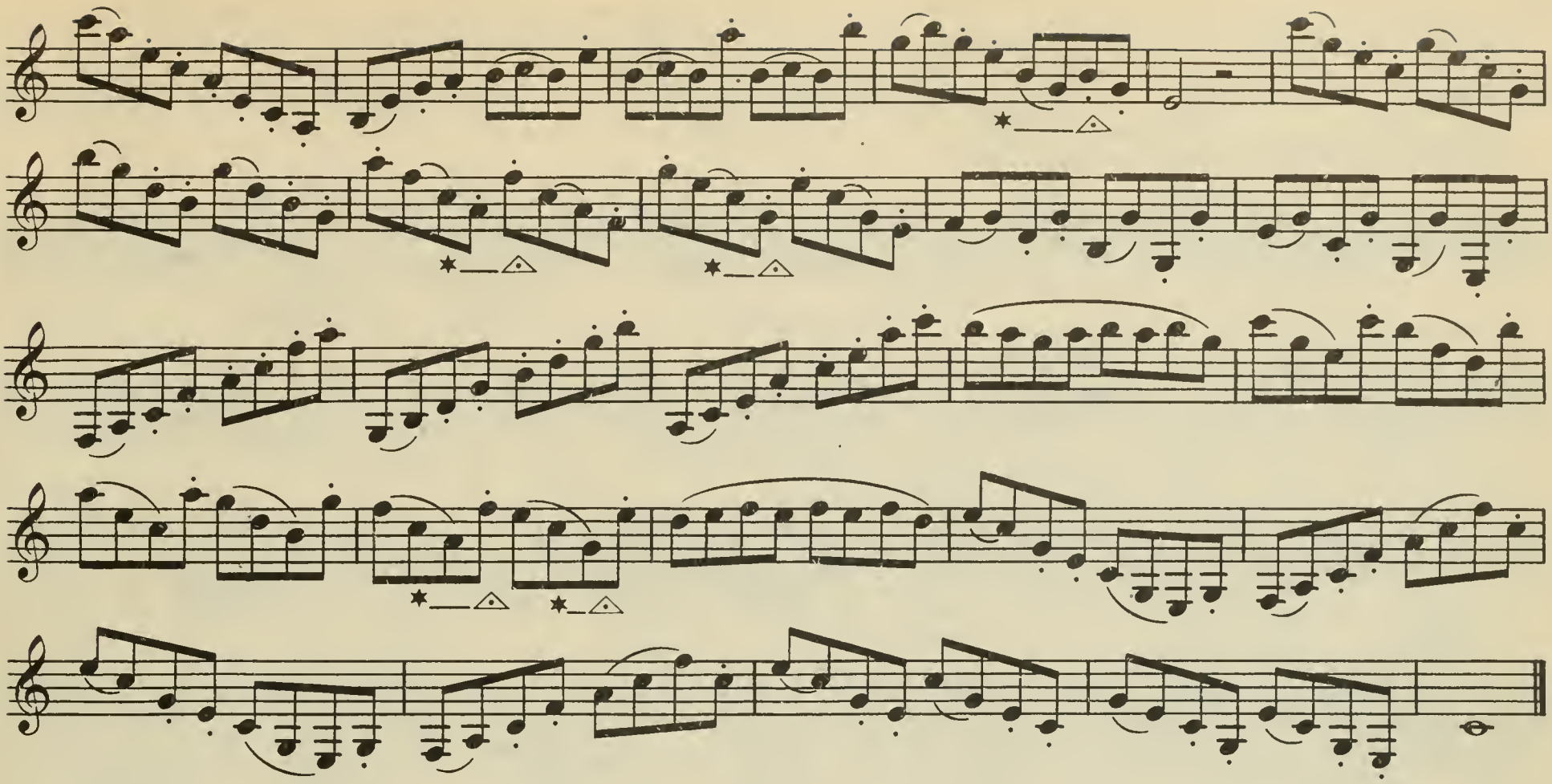
№ 11 must be played in very strict time and with broad tone, so as to make it sound very imposing.
muss streng im Takt und mit breitem Ton gespielt werden, so dass dieses Stück sehr gewichtig lautet.





№ 12 must also, like № 10, be studied at first slowly, then quicker, up to Allegro. — Mixed staccato; play throughout with powerful voluminous tone.
muss ebenso wie № 10 zuerst langsam, dann immer schneller, bis zum tempo allegro studiert werden. Durchgehend gebunden und gestossen, mit Kraft und vollem Ton.

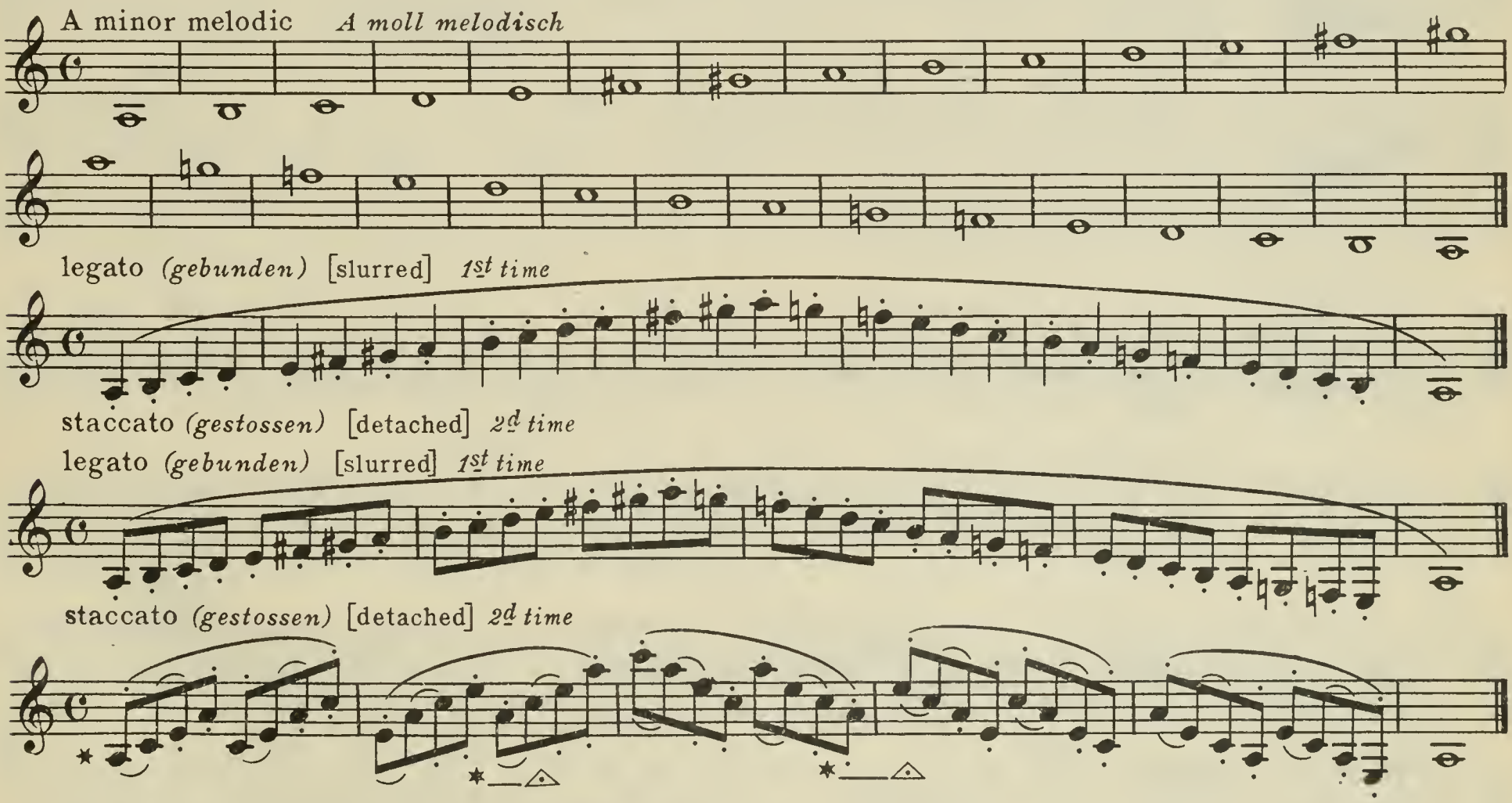




In exercise №12, the pupil must observe the slurs carefully, as they change continually. The sign for breathing has also been omitted, as it would require constant changing, the more rapidly the piece is played; it is specially to be remarked, that breath must be taken very quickly.

Bei dem Beispiel №12 muss der Schüler genau auf die Bindezeichen achthaben, da dieselben sich stets ändern, auch ist bei diesem Stück das Zeichen zum frischen Athemholen nicht angegeben, weil sich dasselbe, je schneller das Stück gespielt wird, immer verändern müsste; zu bemerken ist hauptsächlich, dass der Athem sehr schnell geschöpft wird.

№ 13



* 1.) Slur all the notes in each bar. 2.) Detach first note, slur second to third and detach fourth note. 3.) Slur first two notes and detach third and fourth.

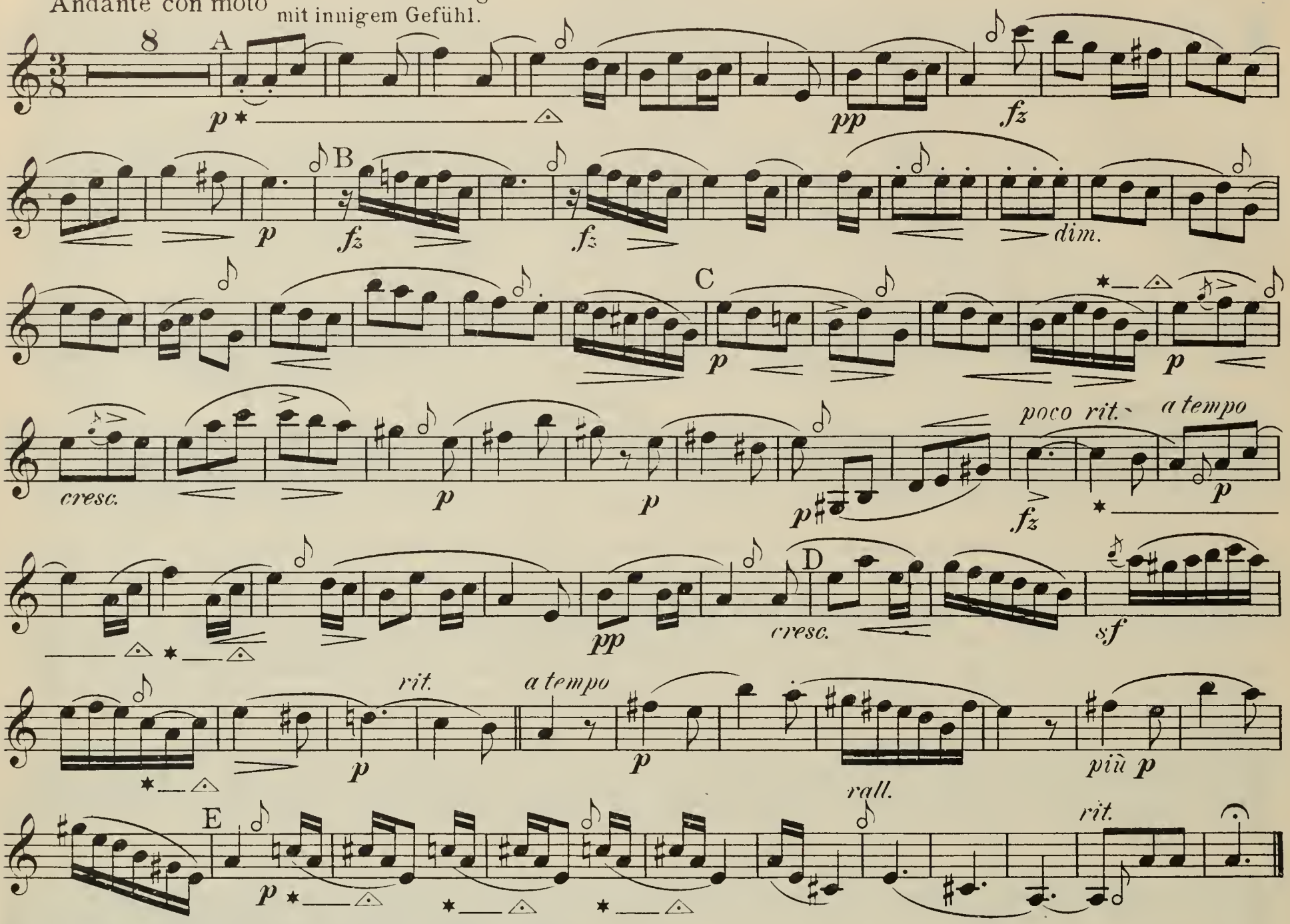
1.) Sämmtliche Noten jedes Taktes sind gebunden zu spielen. 2.) Die erste Note im Takt ist gestossen, die zweite und dritte gebunden, die vierte wieder gestossen zu spielen. 3.) Erste und zweite Note sind gebunden, dritte und vierte gestossen zu spielen.

 A Piano accompaniment part can be obtained for all the pieces in Part II. beginning with №14.
Von №14 angefangen sind sämmtliche Stücke des 1. Teils mit Klavierbegleitung.

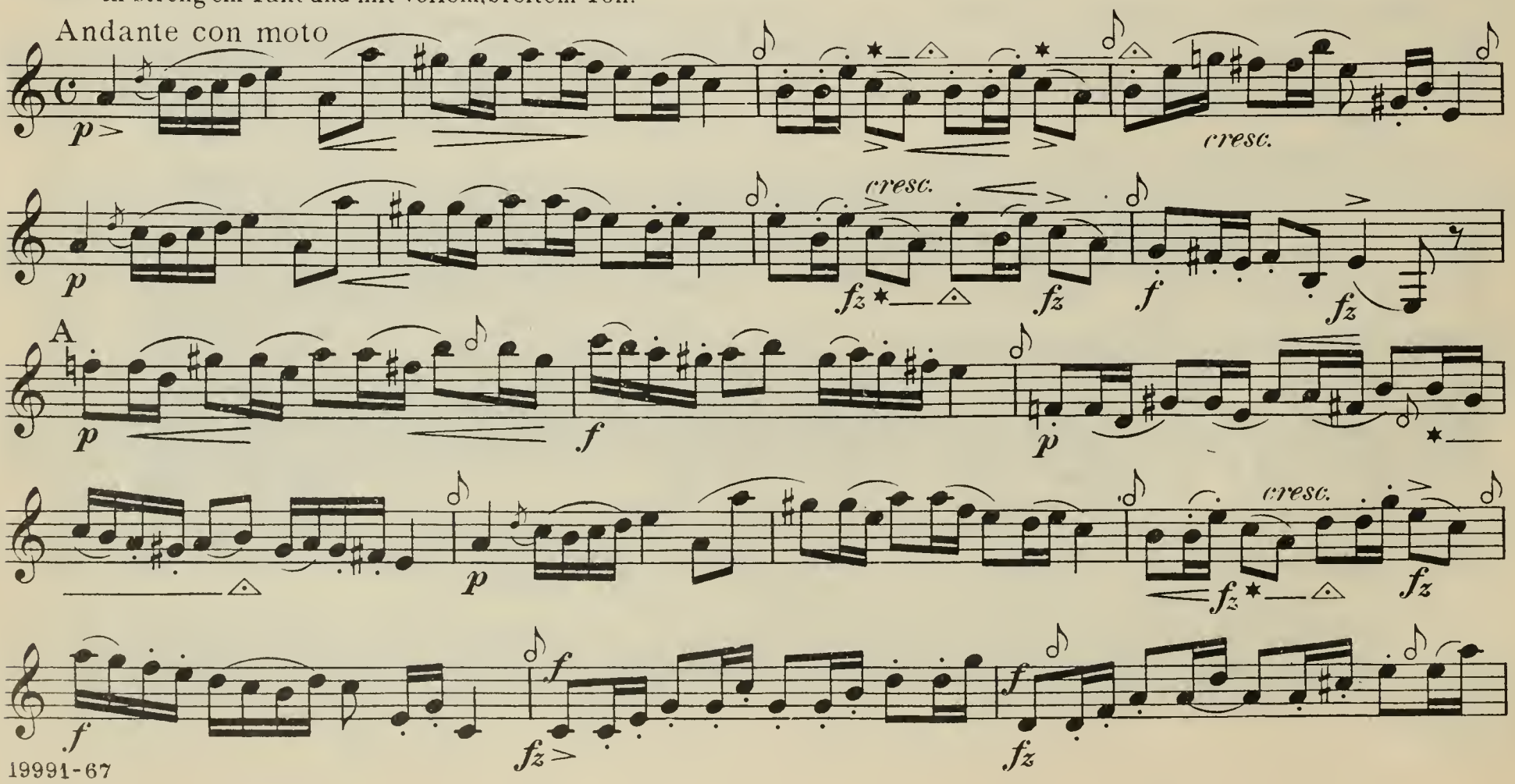
ROMANCE
ROMANZE

№ 14

Andante con moto with tender feeling.
mit innigem Gefühl.



№ 15 In strict time and with full, broad tone.
in strengem Takt und mit vollem, breitem Ton.



B

p *f* *fz* *fz* *fz*

p

C

f

mf *dim.* *p*

pp *poco rit.*

№ 16

G major *G dur*

legato *(gebunden)* [slurred]

staccato *(gestossen)* [detached]

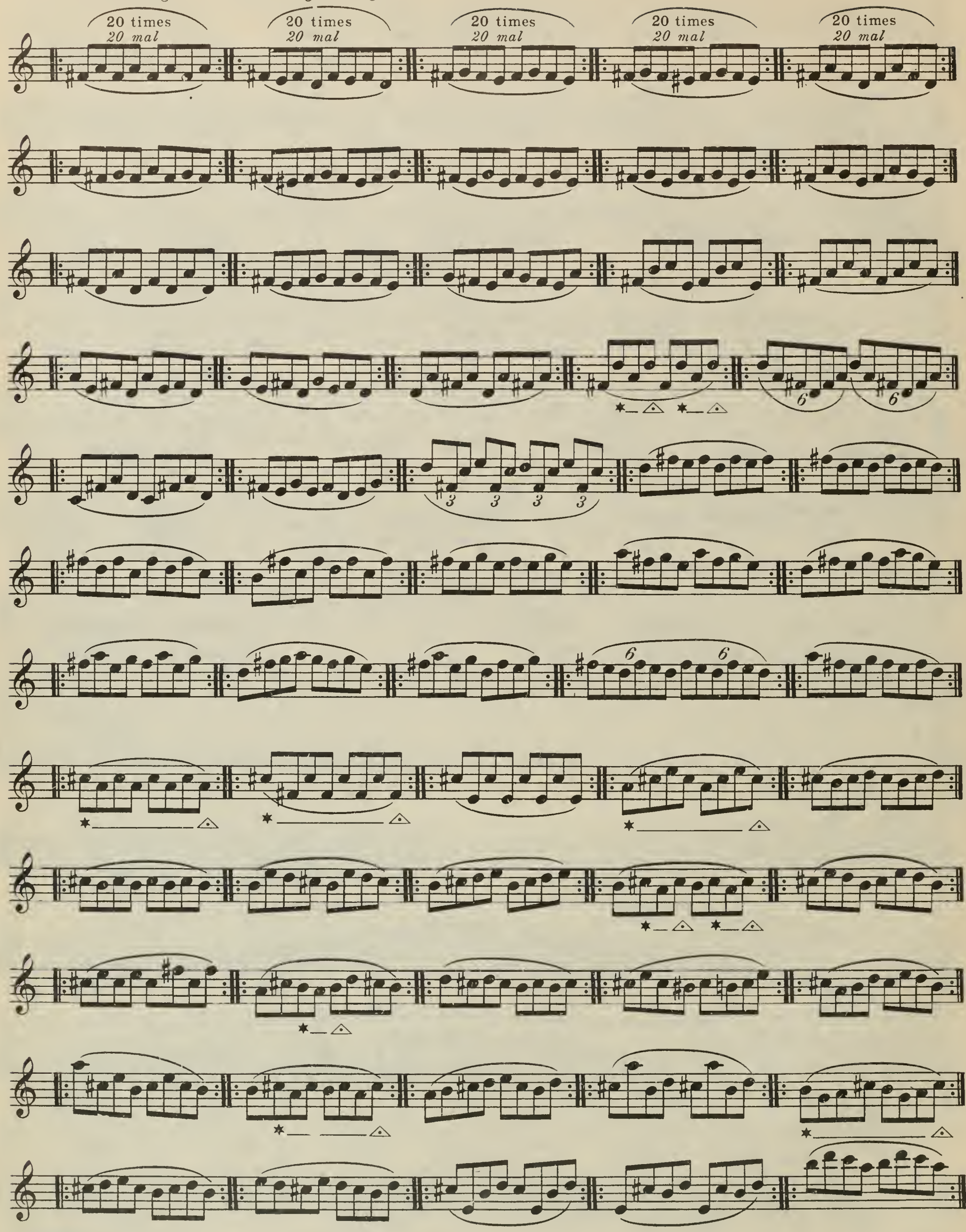
legato *(gebunden)* [slurred]

staccato *(gestossen)* [detached]

with 3 different ways of slurring

auf dreierlei Weise

№ 17 Continuation of short finger exercises.
Weitere Folge von kleinen Fingerübungen.



№ 18 tranquilly
mit Ruhe

Molto moderato

p *fz* *p*

cresc. *p* A *fz* *p* *fz*

cresc. *cresc.*

p B *con dolore* *fz*

fz *fz* *cresc.*

più p *p*

fz *sfz* *sfz* *fz*

C *cresc.*

p *morendo* *rit.*

p *pp* *ppp*

№ 19 In strict time
In strengem Takt

Allegro moderato

p *fz* *fz*

p A *p* *cresc.*

cresc. *fz* *p* *più* *p* *p*

cresc.

fz *fz* *p* *ff*

fz *sempre* *ff* *fz*

sempre *f*

f *f* B *f*

f *fz*

f *fz* *f* *fff*

2

pp *sempre* *pp* *e legato*

p

C

p *poco cresc.*

fp *p* *pp* *p* *poco a*

poco più cresc. - - - - *fp* *più cresc.*

D

fz *p* *sempre più f*

p *cresc.*

f *ff* *fz* *fz*

sempre ff *rall.*

№ 20

E minor melodic *E moll melodisch*

legato *(gebunden)* [slurred]

staccato *(gestossen)* [detached]

ELEGY
ELEGIE

№ 21 SYNCOPATIONS. SYNKOPEN.

Largo With fervor, and very slowly. Mit tiefem Ernst und sehr langsam.

p con dolore e legato

p

p

cresc. *f* *dim.* *dim.* *p*

morendo *pp* *f* *sempre f*

sempre f

cresc. *cresc.* *dim.* *p*

p

cresc. *p* *dim.* *pp* *pp*

p *cresc.*

p *pp* 2 *fp* *p* *pp* *ppp*

№ 22 With energy and power
Mit Energie und Kraft

Allegro con moto

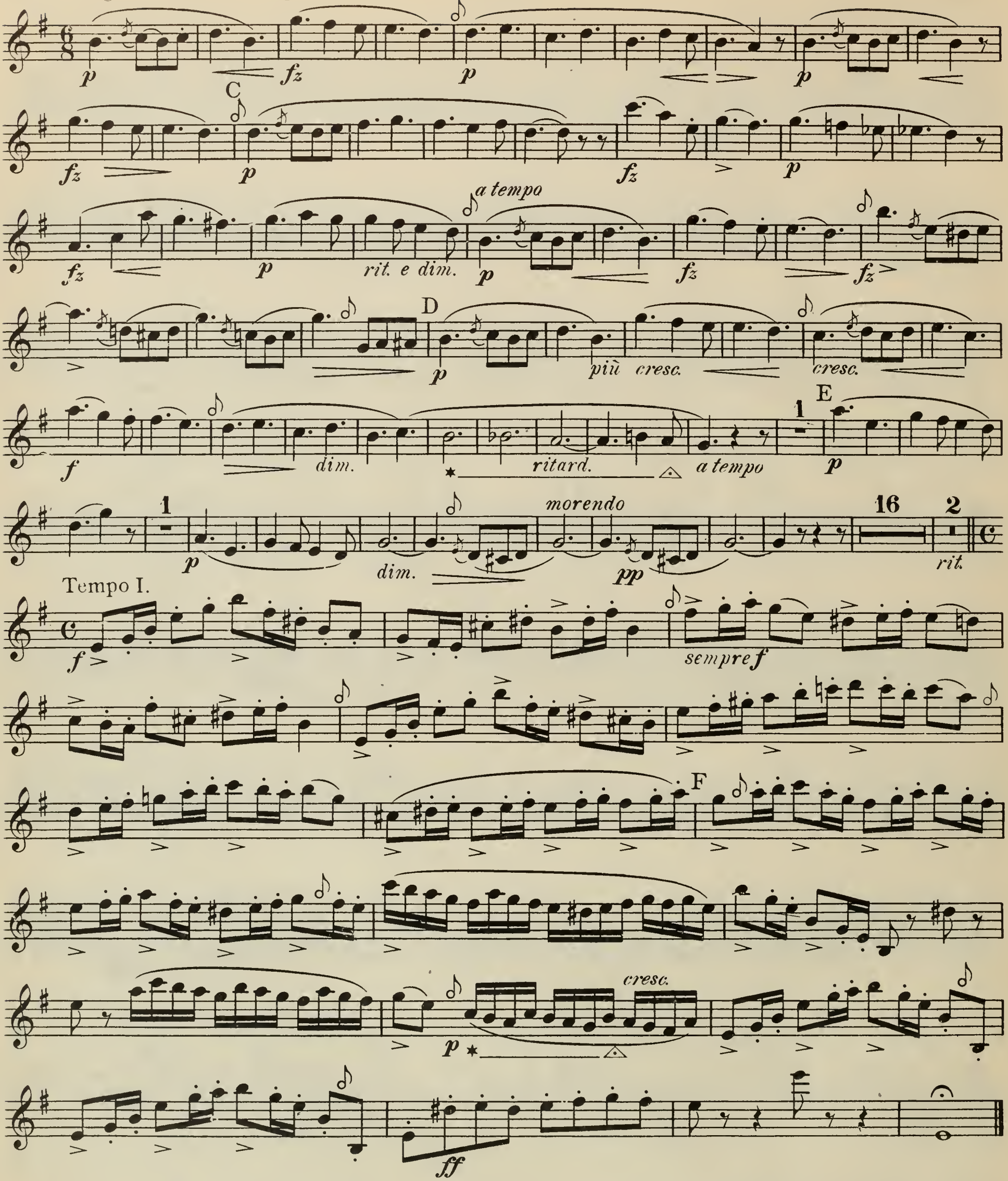
f *sempre f*

A

B

5

Allegro molto vivace, quasi presto



N.B. Beginning with №23, the sign (✱—△) showing where and how long the fingers are to remain upon the keys, will appear less frequently and when it does, more so as a reminder for the pupil, who, by this time, is supposed to have become sufficiently acquainted with its meaning.

NB. Von №23 angefangen, wird das Zeichen (✱—△) zum Fingerliegenlassen nur mehr sehr selten gesetzt werden, gleichsam nur zur Erinnerung für den Schuler, da er dessen Bedeutung aus den vorhergehenden Stücken genugsam kennen gelernt hat.

19991-67

№ 23 F major *F dur*

№ 24 With expression and sustained tone. Mit Ausdruck und gehalt'nem Ton.

Adagio

A

B

C

D

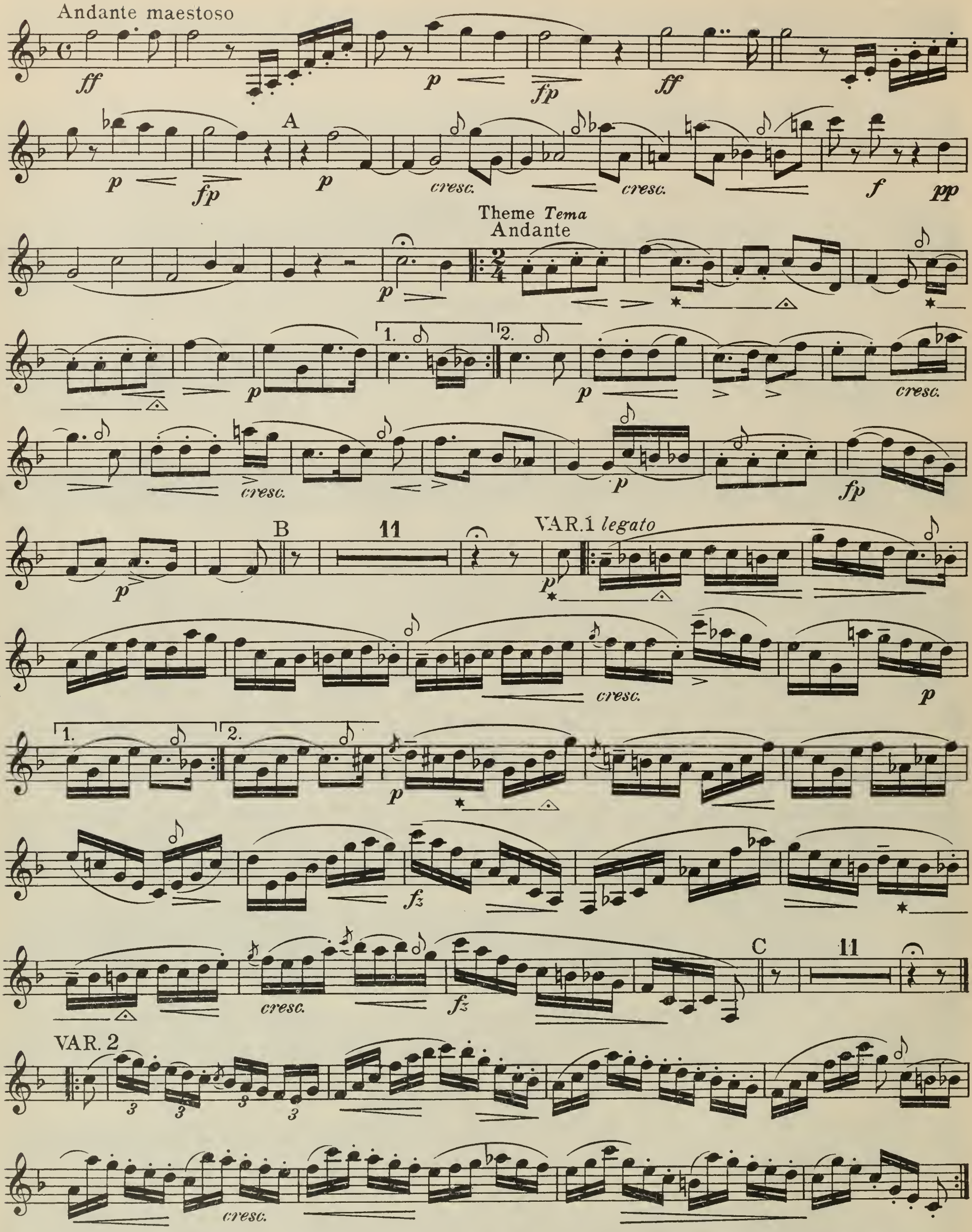
cresc. *f* *p* *sfz* *sfz* *p* *sf*

più cresc. *rall.* *morendo* *dim.* *pp*

VARIATIONS
VARIATIONEN

№ 25

Andante maestoso



NB. The sign (–) over or under a note indicates that the note should be somewhat sustained.

NB. Der kleine Strich (–) über oder unter der Note bedeutet, dàss dieselbe etwas angehalten, d.h. breiter genommen wird.

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

D

E

11

f

p

VAR. 3

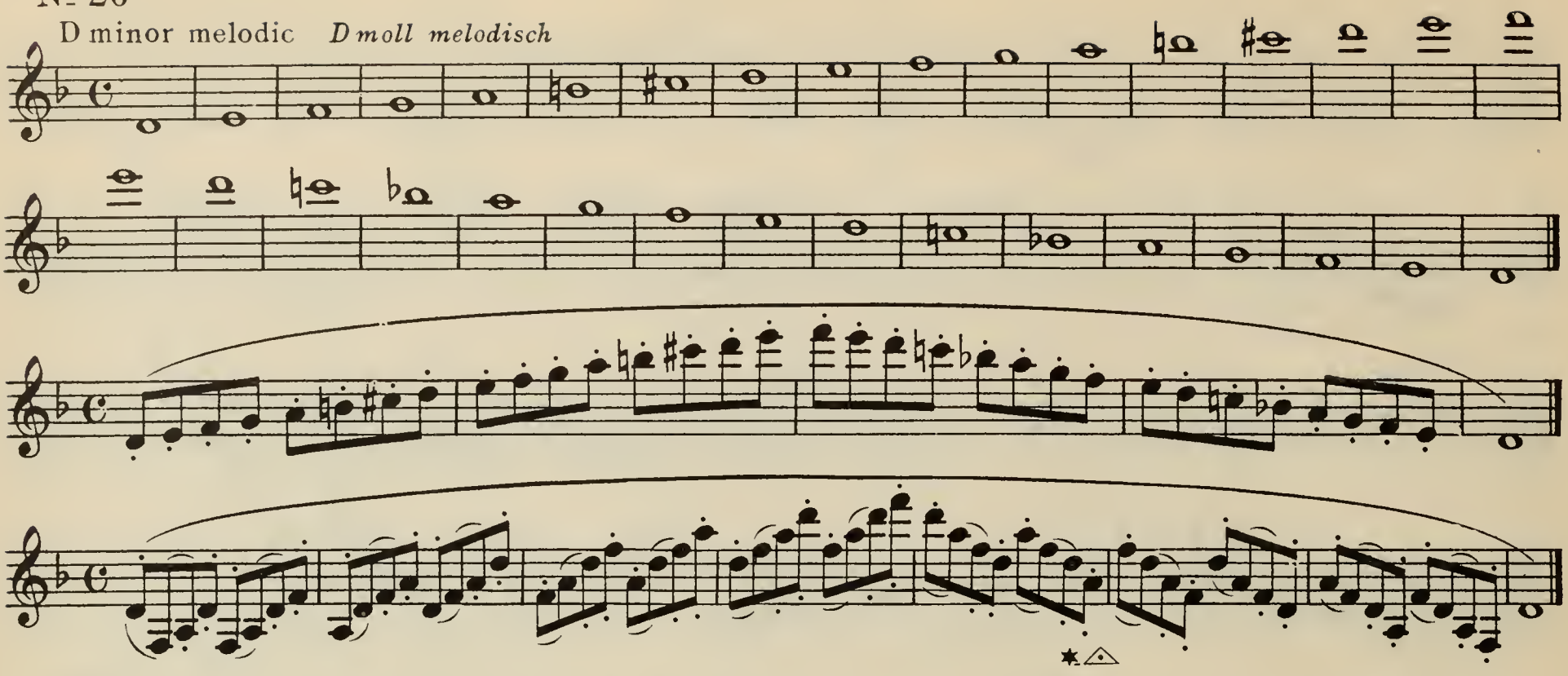
sempre

F

ff

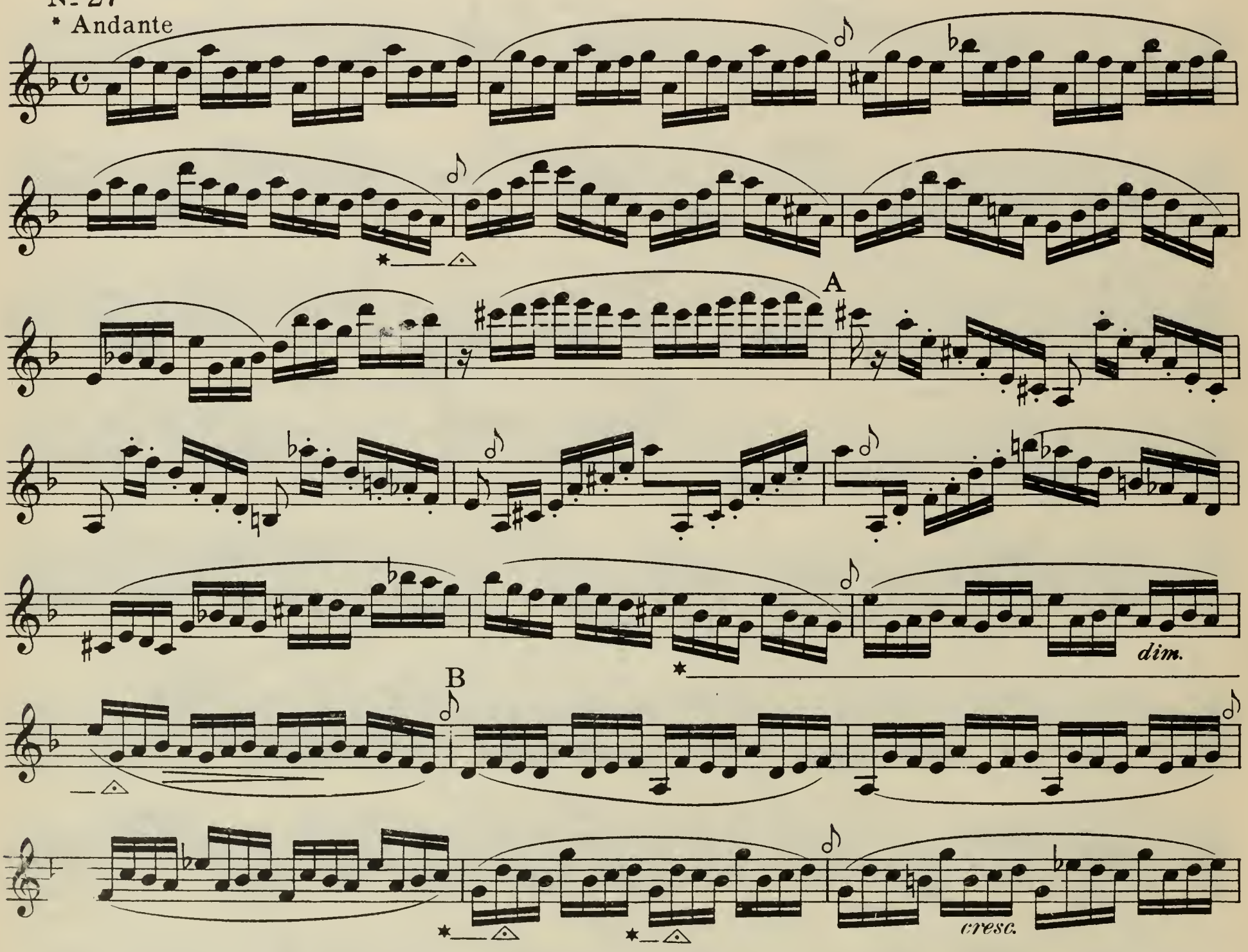
№ 26

D minor melodic *D moll melodisch*



№ 27

* Andante



* This study must be practised with exacting care; when played in rapid tempo (Allegro vivace) it is of great benefit even to advanced pupils.

* Diese Etude muss äusserst sorgfältig geübt werden; im schnellen Tempo (Allegro vivace) gespielt, ist sie selbst für weiter vorgeschrittene Schüler von grossem Nutzen.

19991-67

cresc.

cresc.

f

3

C

p grazioso, con espressione

cresc.

D

cresc.

dim.

p

cresc.

cresc.

E

f

dim.

p

F

p

cresc.

cresc.

cresc.

G

f

f

ff

№ 28 Study for dotted notes.
Etude für punktierte Noten.

Allegretto molto moderato

9

fz *fz* *fz*

A

fz *fz* *f* *fz* *fz*

fz *mf* *f* *fz* *fz* *fz*

3

B

mf *fz* *f*

f

Maggiore

4

p dolce

p

fz *p* *dim.*

C

p

f *p*

D Minore

fz *fz* *fz*

sempre f *f* *f* *f*

4

TRIO.

con espressione

cresc.

1. 2. E

p

f

f

f

dim.

F *a tempo*

p *dim.*

cresc.

rall.

p

p

p

cresc.

dim.

p

rall.

a tempo

dim.

1 G 4

Minore

fz

fz

f

f *fz* *fz* *fz* *f* *p*

H

f *f* *f* *f*

ff

fp

№ 29 Continuation of short exercises.
Weitere Folge von kleinen Übungen.

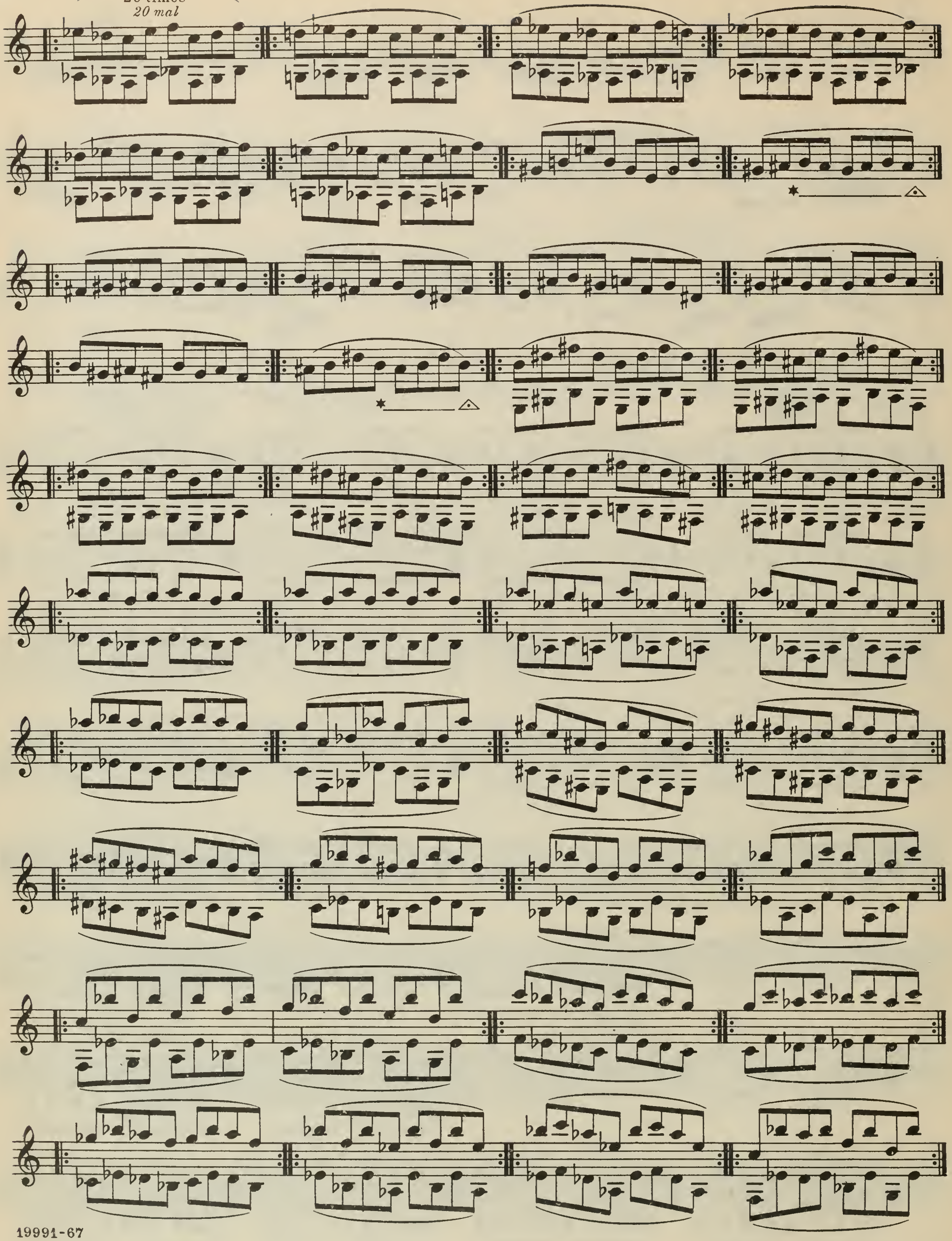
20 times
20 mal

20 times
20 mal

20 times
20 mal

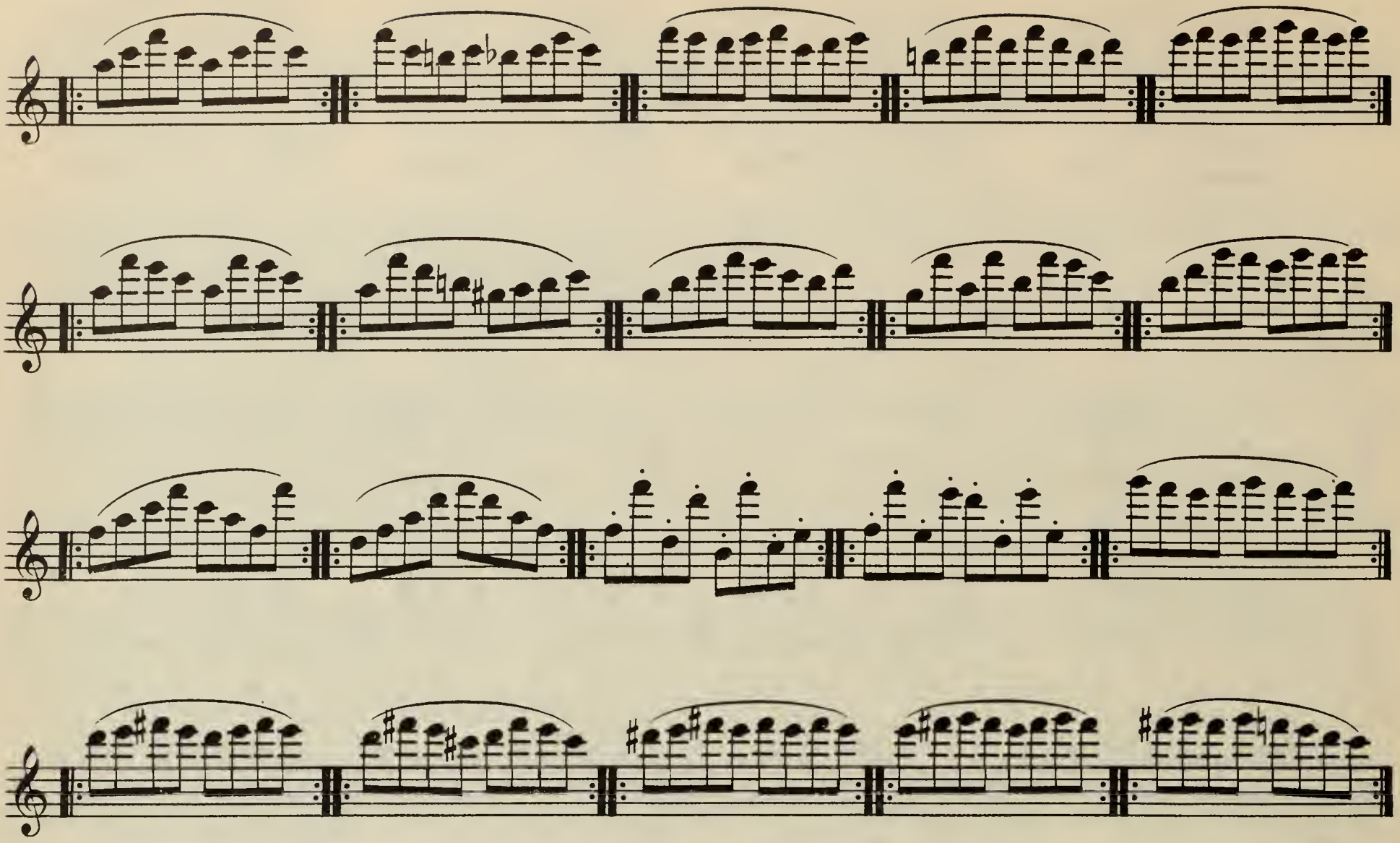
20 times
20 mal

20 times
20 mal



20 times
20 mal

20 times
20 times



It is hardly necessary to say, that the pupil should not practise these little exercises all at once, but should add perhaps a new line every day to those already studied. Such study, however dry and fatiguing, should be resolutely carried through, in spite of everything, if the pupil seriously wishes to obtain a finished technic, without which nothing of any account can be accomplished.

Es braucht wohl kaum erwähnt zu werden, dass man diese kleinen Übungen nicht gleich über Hals und Kopf studiere, sondern täglich vielleicht eine neue Zeile zu den früher gelernten hinzufügt. So troken und ermüdend dieses Studium auch sein mag, so lasse sich der Schüler durch nichts davon abhalten, da dies der wahre einzige Weg zu einer solid ausgebildeten Technik ist, ohne welche kein grosses Ziel zu erreichen ist, da nur bei möglichst vollendeter Technik der Künstler sich ungehindert entfalten und seiner Fantasie folgen kann. Ausdauer führt über die steilsten Berge, und der Erfolg belohnt jede Mühe.

172458

№ 30 B♭ major *B dur*

№ 31

Andante molto cantabile

p

A

B

p

p

cresc.

f con espressione

dim.

p

C

p

p

p *con moto*

D

p

f

sempre *f* *cresc.*

dim.

p

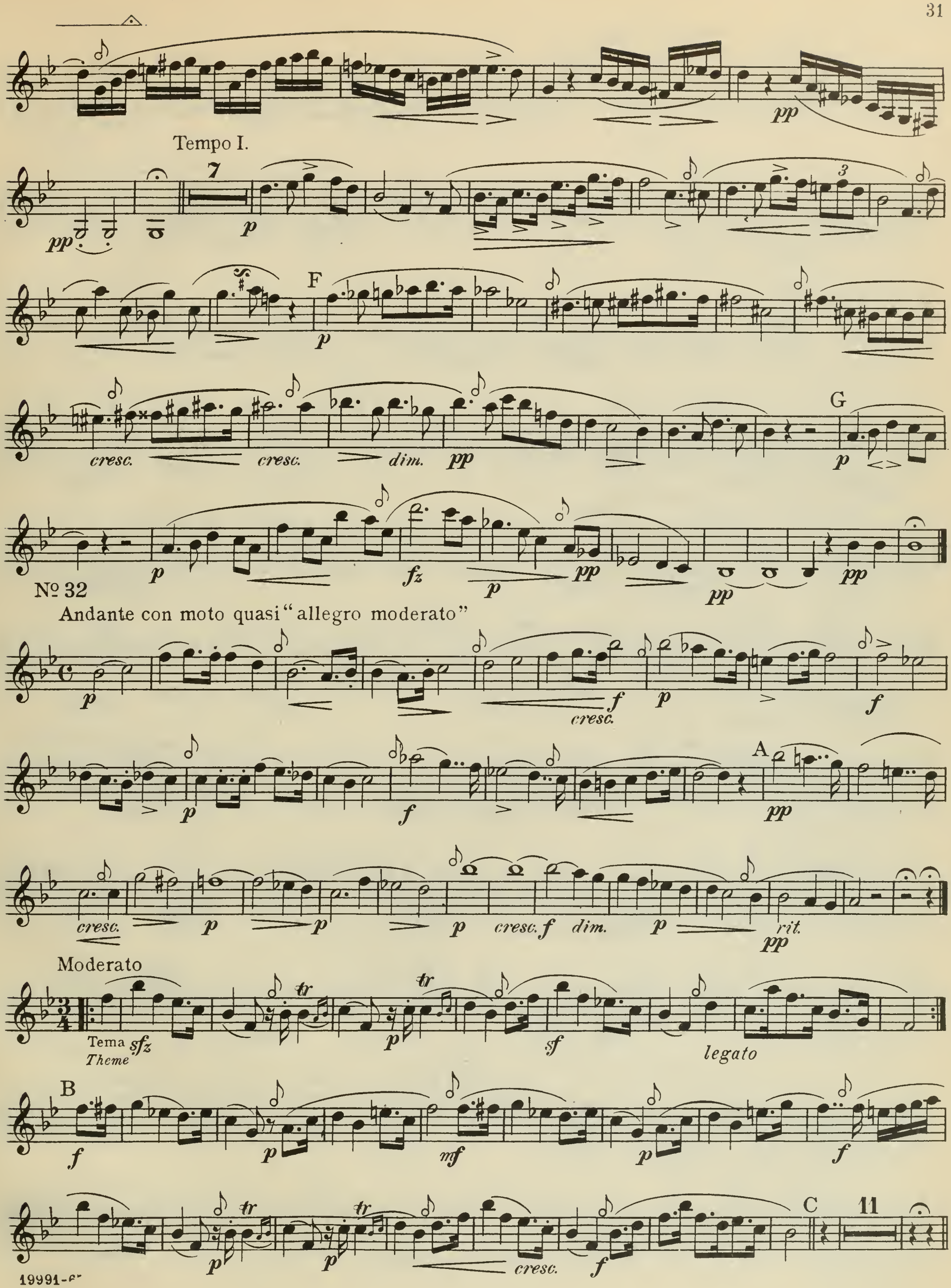
E

cresc. *dim.* *tr*

p

f

p *dim.*


Tempo I.
7
F
G
cresc.
cresc.
dim.
Nº 32
Andante con moto quasi "allegro moderato"
cresc.
A
cresc.
cresc.
dim.
rit.
Moderato
Tema
Theme
legato
B
C
11

VAR. 1 *dolce* *con espressione*

D

fz *cresc.* *dim. e rall.*

a tempo

cresc.

E

11

VAR. 2 *Scherzando*

p

F

p

p

cresc.

G

11

VAR.3 Brillante

tr

f con fuoco

sempre f

H

f

sempre f

J

11

1

p

con espressione

dim.

perdendosi

pp

morendo

ppp

№ 33 G minor melodic *G moll melodisch*

№ 34

Adagio

con moto

A

B

a tempo

rall.

rit.

accelerando

cresc.

dim.

cresc. cresc. sfz p rall. 3

Agitato, quasi presto alla breve

fz

f rall. a tempo fz p C

espressivo

cresc. p D cresc.

f mf f p rall. p

a tempo fz sempre più cresc. E

sfz sfz f fz fz

sf sf sf ff

F ff

3

№ 35

Allegro moderato alla Polacca

1

mf

A

p

fz *p* *fz* *p* *più p*

B

tr

pp *f* *p* *molto cresc.* *ff* *mf*

f

11

ff *f*

C

f *fz*

cresc. *dolce* *p* *p* *sempre p*

pp

rall. D

con espressione
a tempo

cresc.

E

p cresc. cresc.

f dim. p p

mf cresc. cresc. p cresc.

F

cresc. f ff

3

p

G

p fz

fz cresc. f

p cresc. p

fz fz

H cresc.

tr

24

f ff

J

mf

più f

K

p

mf

p

mf

p

più p

pp

mf

rall.

Maggiore

L

con espressione

cresc.

cresc.

cresc.

cresc.

f

dim.

p

cresc.

fz *rall.*

a tempo

cresc.

M

p

rit.

f

p

fz

p

p fz fz N

f fz

fz fz O p

cresc. f tr ff tr Minore 2 ff

fz P ff

ff ff

№ 36

D major *D dur*

№ 37

Adagio *con espressione*

p *con espressione*

cresc. A

B

pp *cresc.* *dim.* *p* *cresc.* *f*

con moto

8

fz *fz* *p* *p*

C

f

D

p *cresc.*

p *cresc.* *cresc.*

cresc. E *f* *f* *p*

f *p* *f* *p*

f *f* *dim.* F

p *dim.*

p *p* *morendo* *pp*

Tempo I.

7

p

cresc. G *f*

fz *fz* *p* *p* *dim. morendo* *ppp*

LÄNDLER

№ 38

Tempo di Valse

№ 1

3

p

1. 2. A

f *p* *f*

p *più* *f* *più* *f*

dim. B *p* *p*

p *sempre* *dim. e rallentando* *p* *a tempo*

C *f*

p *f* *p*

f *f* 16

№ 2

4

p *f* *p*

p *f* *p*

D

f

E

fz *fz* *fz* *fz* *p* *più p* *rall.* *a tempo*

F

fz *cresc.*

1. 2.

f

12

p

№ 3

dolce *p*

G

p *p* *dim.*

1. 2. H

più p *p*

p *cresc.* *f* *f*

dim. *più p* *p*

9

№ 4

f

sempre f

1. 2.

J

f

fz *fz*

fz *sempre f* *fz* *fz* *fz*

fz *fz* *fz*

K

ff

dim.

p

poco a poco rallentando

a tempo

L

pp *f*

f

16

p

№ 5.

p

M

f *p* *f* *p*

più *f* *più* *f*

dim. N *p* *p* *p*

sempre p *dim. e rallentando* *a tempo* *p*

f

p *f* *cresc.*

cresc. *f* O *ff*

ff

sempre *ff*

2 P *p* CODA. *sempre p*

p *morendo*

1 1

pp *ppp*

№ 39

B minor melodic *H moll melodisch*

№ 40

Andante

p legato

p

ritenuto

A

f a tempo

p

cresc.

cresc.

p

p

cresc.

p

rall.

B

p

p

ritard.

pp

l'istesso tempo

pp

p

cresc.

C

p *cresc.* *cresc.*

più *f* *molto cresc.* *p* *cresc.*

D

f *dim.* *p* *dim.*

pp

Tempo I.

9

p

E

fz *p* *cresc.*

cresc. *p* *cresc.* *p* *rall.*

p legato tranquillo

p

F

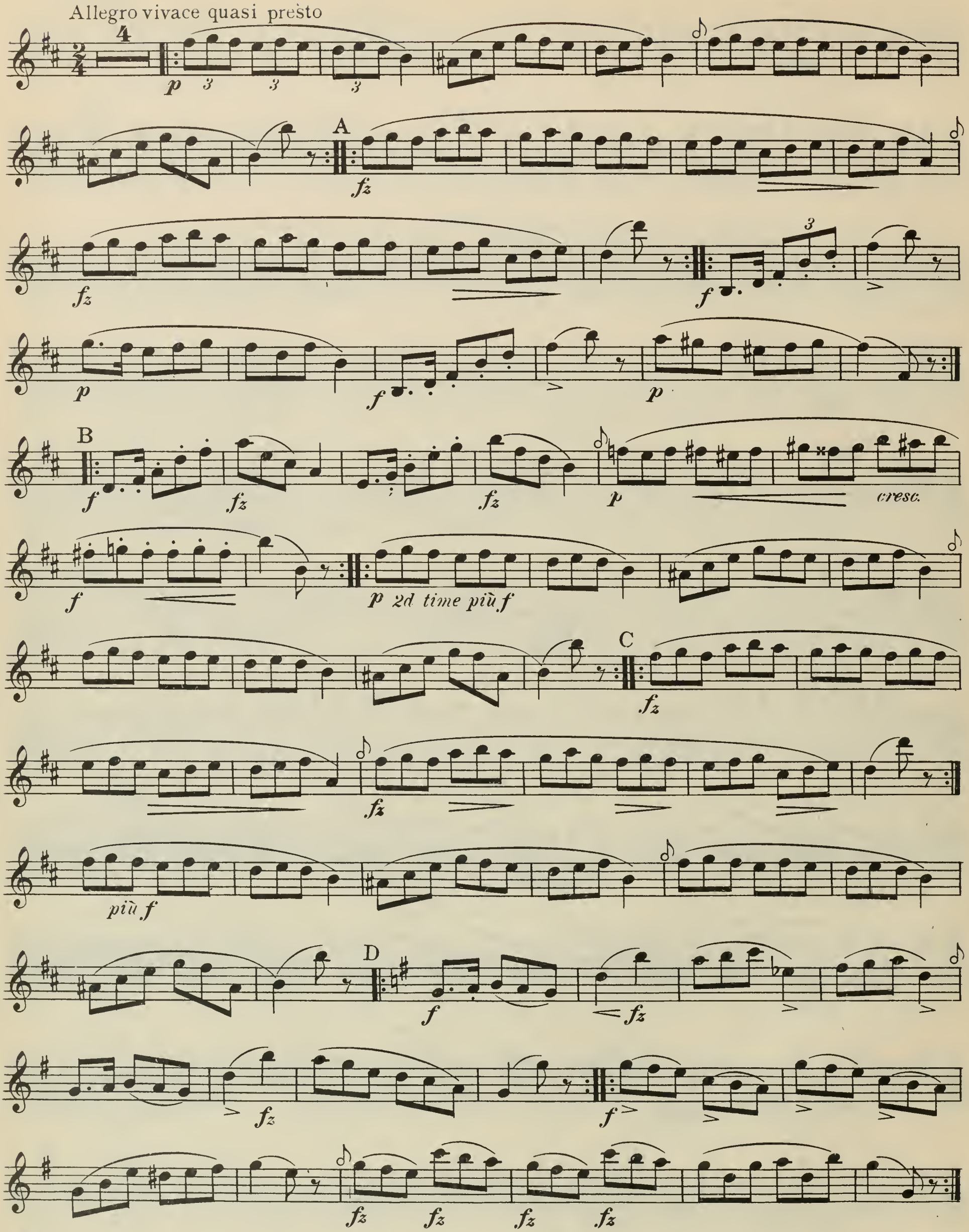
p *dim.*

morendo *pp* 1

TARANTELLA

Nº 41

Allegro vivace quasi presto



fz fz f

p

f ff sempre ff F

p cresc. f

ff

fz p

cresc. ff

№ 42

Eb major *Es dur*

No 43 Adagio

3

cantabile

p *fp* *p* *cresc.*

A♭

p *cresc.* *p*

cresc. *fz* *p* *rall.*

B *a tempo*

p *fp* *cresc.* *p*

molto cresc. *dim.* *e* *rall.* *p* *poco rit.*

Allegretto con moto

7

p

C *legato*

p

cresc. *p*

cresc. *p*

pp *sempre pp* *p*

D

cresc. *cresc.*

cresc. *tr*

p *p*

più f

fz *f*

dim.

E *dim.*

p *pp* *p*

pp *morendo*

Adagio

pp *ppp* *p*

F

fp *p* *cresc.* *p*

cresc. molto *dim. e rall.* *p poco rit.* *pp*

No 44 Andante

9

Cadenza

mf

p *rit.*

Tema *Thema*

Andante

p

p

p

cresc.

p

A

cresc. *fz*

rall. *a tempo* *p* *cresc.*

7

VAR. 1

p con espressione

p

cresc.

cresc. *fz*

p

p

cresc.

f

p

B

p dim. e rall. *a tempo*

cresc.

f

p

7

VAR. 2

grazioso

più f

cresc.

f

C

cresc.

rall.

p

cresc.

f

VAR. 3

7

scherzando

leggiero

cresc.

p

D

f

p

rall.

p

a tempo

cresc.

f

f

f

4

No 45 A major *A dur*

No 46 Andante

p *cresc.*

A

pp *p* *fz* *fz* *p* *fz* *pp*

fz *f* *f*

B

dim. *p* *f* *dim.* *p*

pp *ppp* 7 *p*

cresc. *p* *cresc.*

C

p *fz* *fz* *dim.*

pp *ppp* *pp* *rall.* 2 *p*

D

pp

cresc. *pp* *ppp*

№ 47 Allegro grazioso

p grazioso

fz A *p*

fz *p* *fz*

B *cresc.*

f *fz* *f* *p*

a tempo

dim. e rit. *p*

C *dim.* *dim.*

dim. *pp* *ff* 21

Cantabile

4 D

p con espressione

fp

fp

cresc.

p

fz

fz

E

molto

p

p

cresc.

f

p

cresc.

fz

f

p

p

F

p legato

cresc.

fz

dim.

rall.

pp

pp

3

p

fz

G

cresc.

fz

p

f

p

cresc.

f

dim.

rit.

p

Moderato

p

più f

p

fz

fz

p

cresc.

fz

1

p

1

p

pp

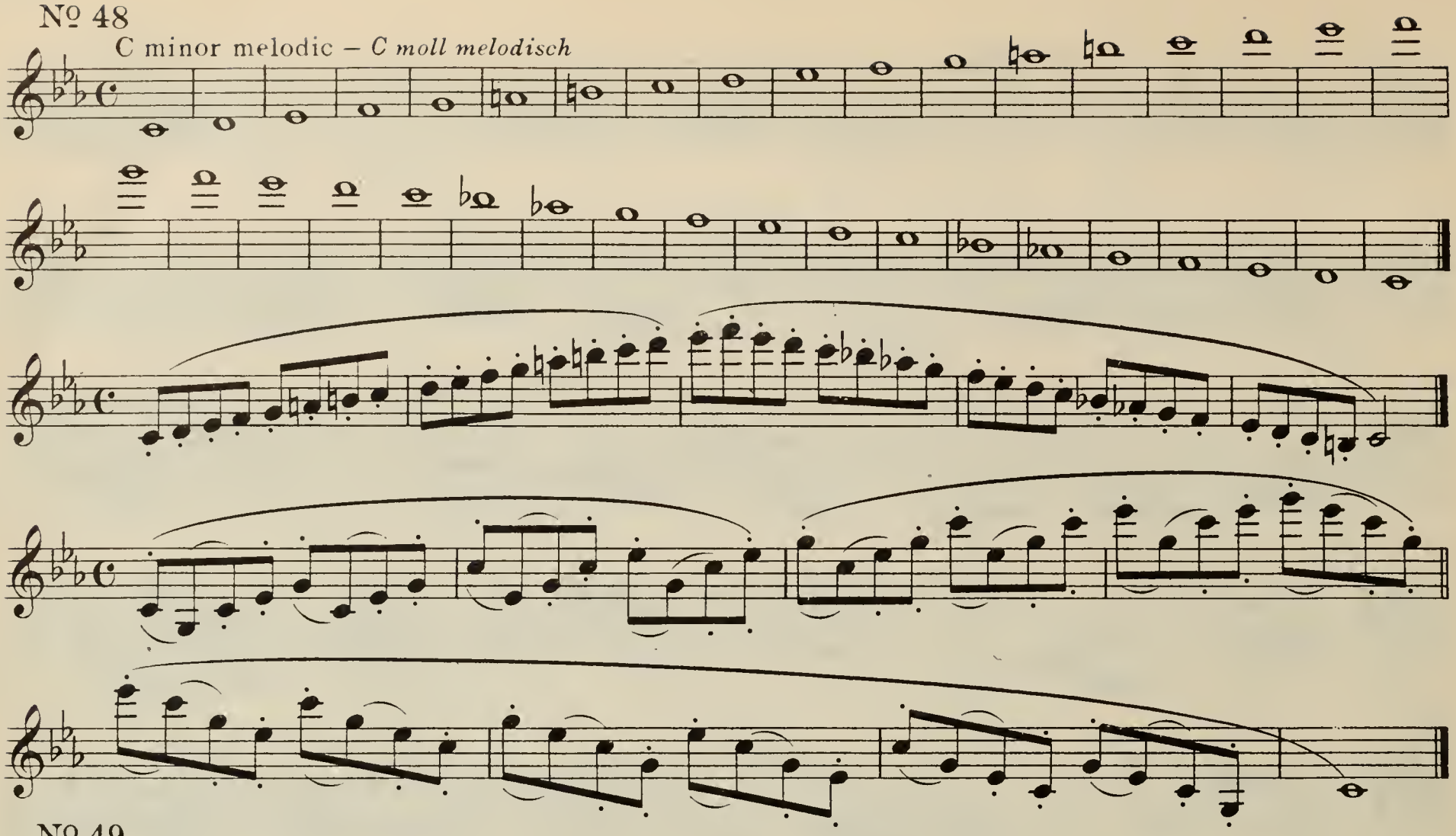
pp

ff

pp

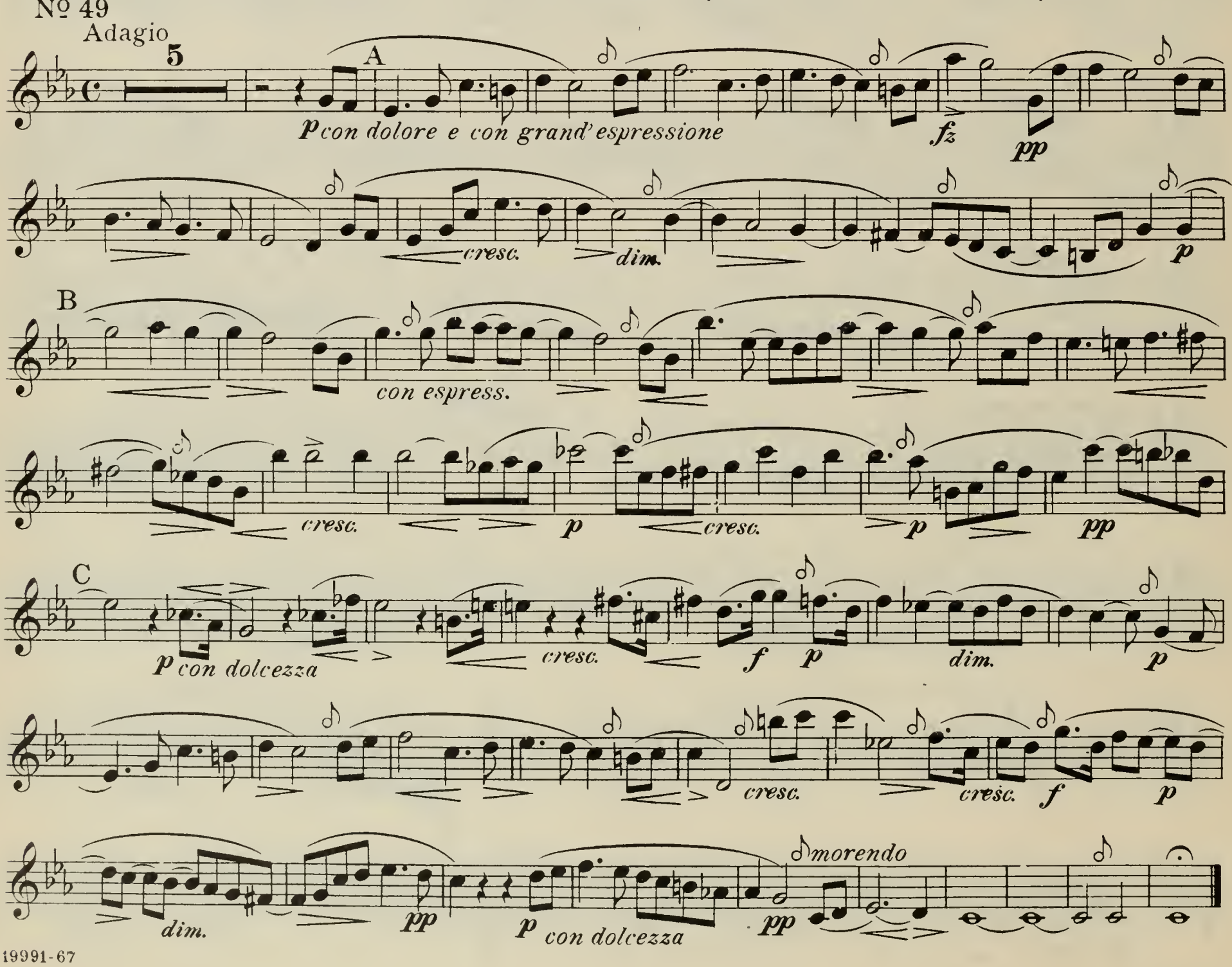
Nº 48

C minor melodic – *C moll melodisch*



Nº 49

Adagio



№ 50

Allegro vivace

1

p

A

fz *cresc.* *fz* *p* *fz* *fz*

B

fz *grazioso*

cresc. *p* C *p*

p

4

f

Maggioro

D

p con espress. *cresc.* *f* *p*

E

p *molto cresc.* *f* *fz* *p*

F *a tempo*

p *cresc. dim. rit.* *con espress.*

cresc. *f* *cresc.* *ff* *rit.* *p*

G Minore

1

p

cresc.

cresc.

f

14

1

a tempo

2

H

Scherzando e grazioso

I

f

fz

fz

p

cresc.

f

K

p

cresc.

cresc.

L

fz

p

pp *rit.*

p a tempo

11

f *ff*

M

f

f

mf

f

N

mf

f

p

cresc.

p

cresc.

f

p

f

O *più mosso*

ff sempre

1

P

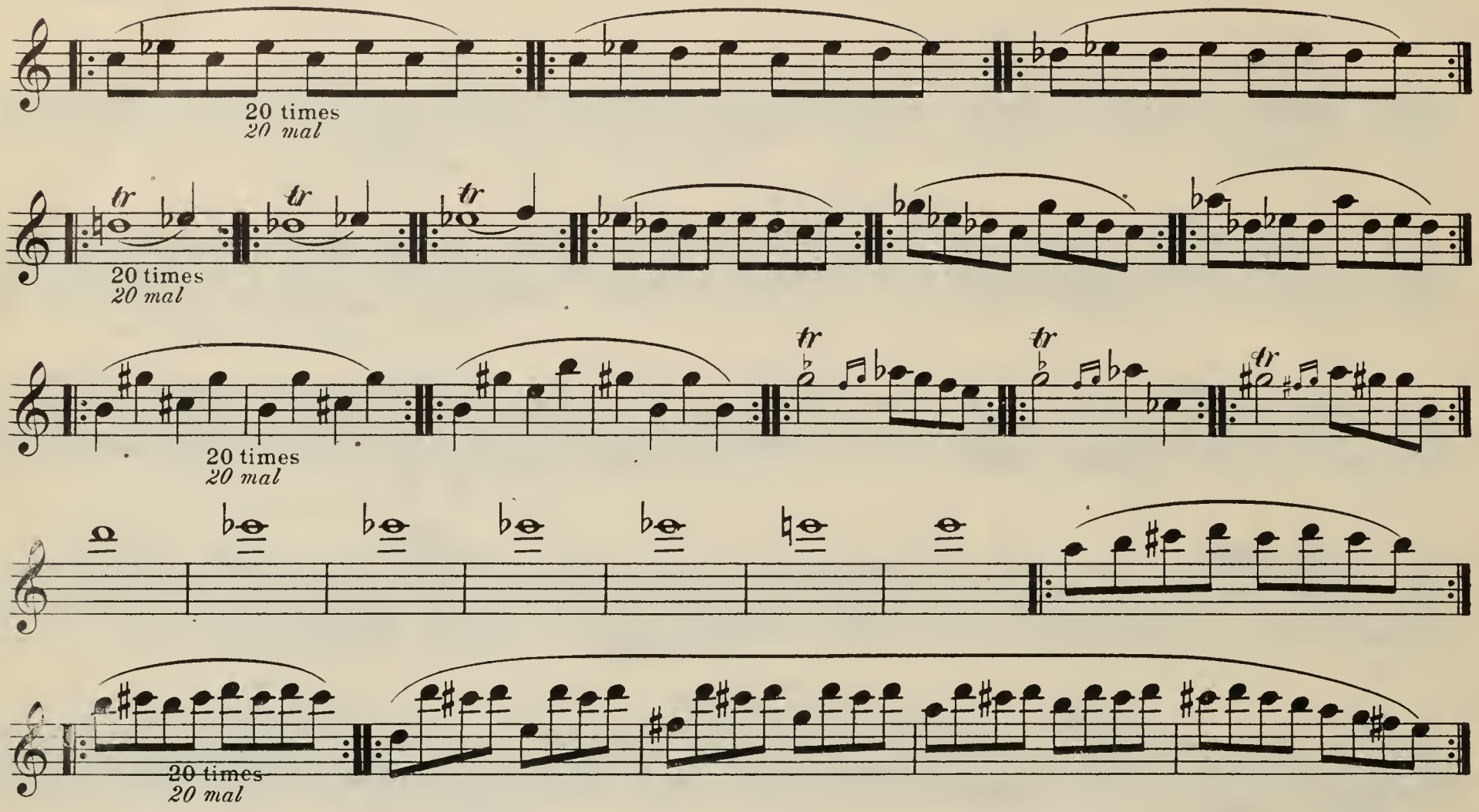
ff

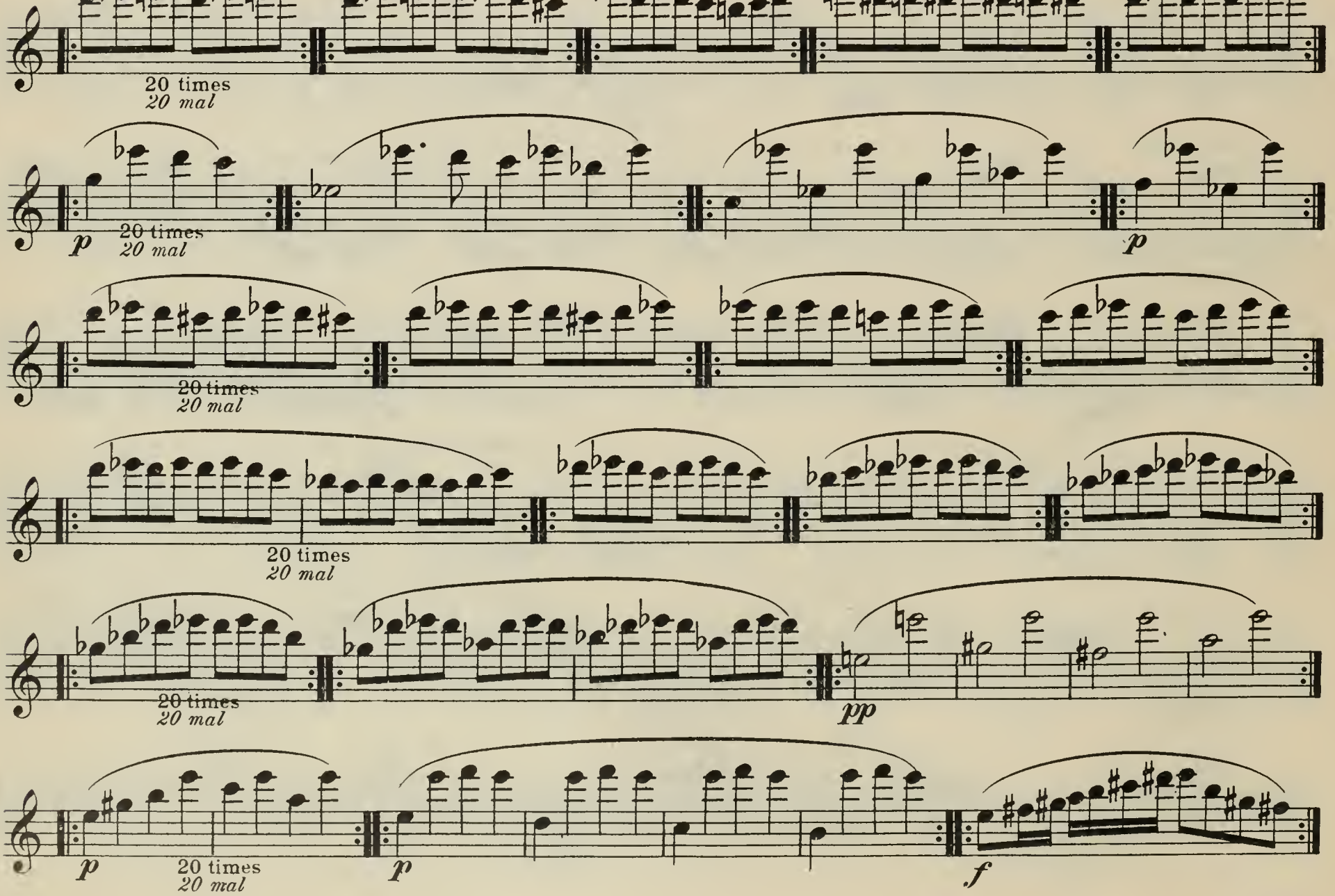
ff

1

ff

№ 51 Last series of short exercises.
Letzte Folge von kleineren Übungen.



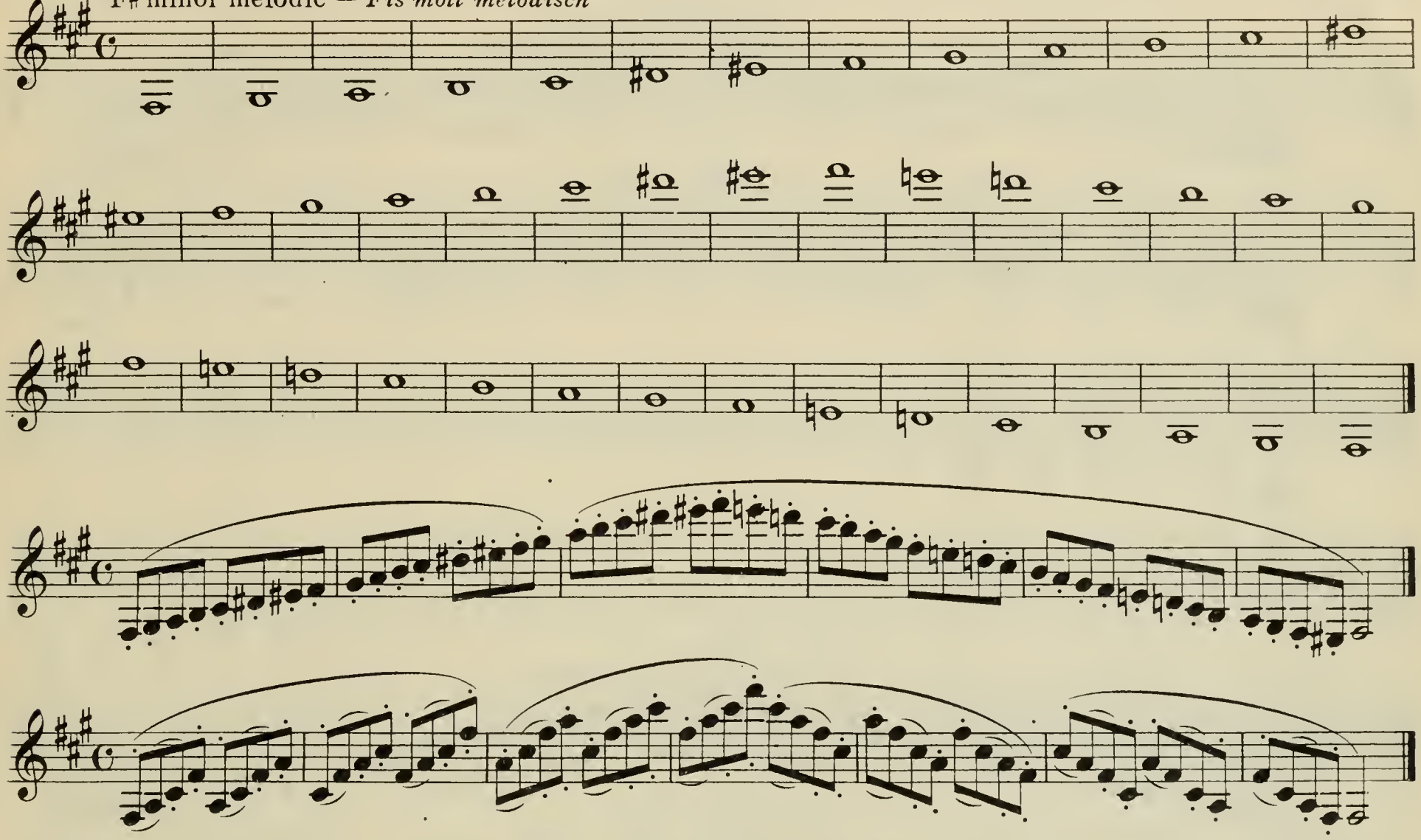


Before conclusion of this Part II. all scales not included in the preceding pages will be taken up. To take up pieces in these more difficult keys at this point would be premature and such material, as far as it is practicable for the clarinet, will therefore be reserved for the fourth and fifth parts of this method.

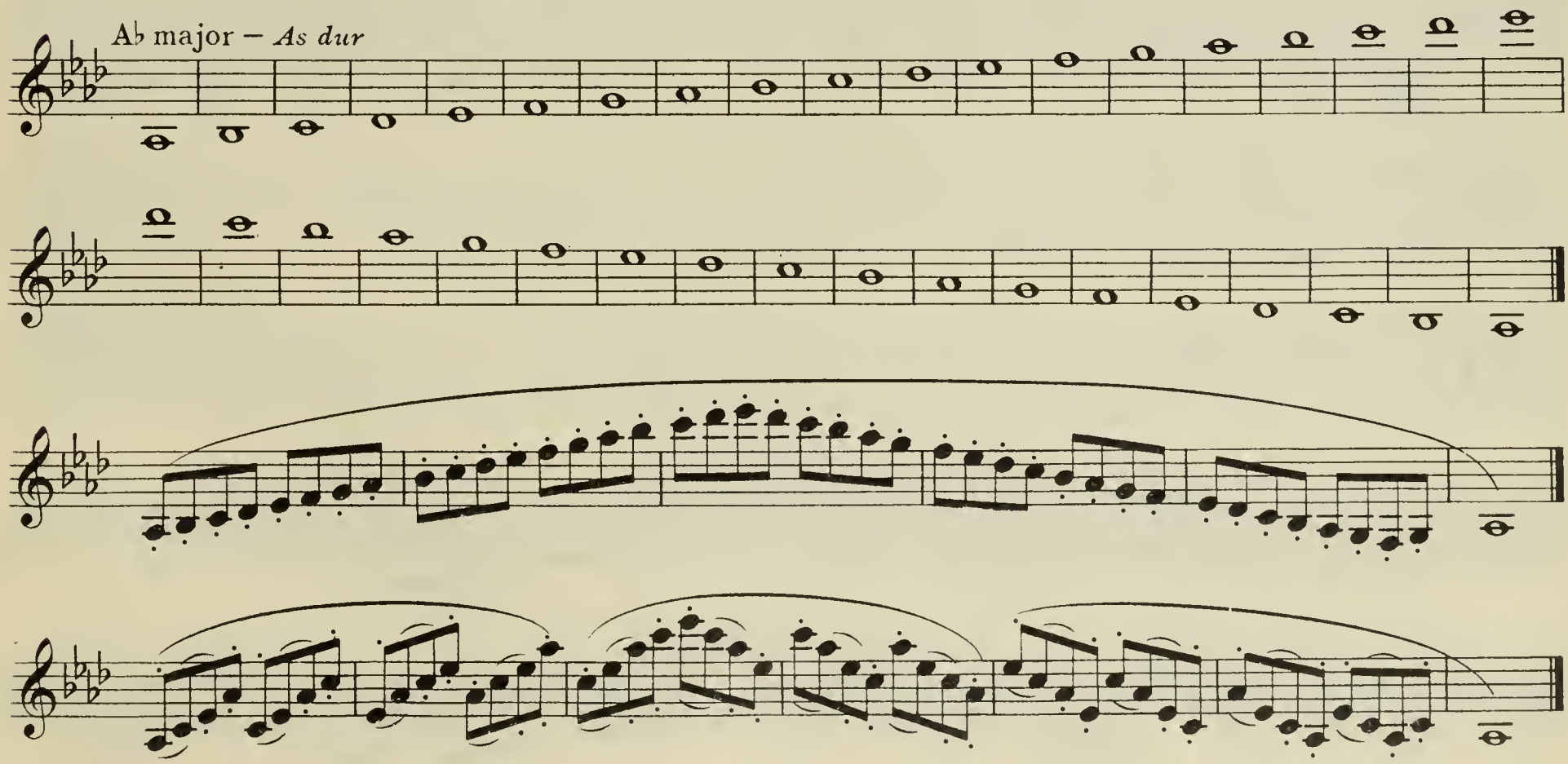
Vor dem Ende des II. Teils folgen hier nur mehr die fehlenden Scalen. Musikstücke in diesen schwierigen Tonarten schon jetzt anzuführen wäre verfrüht, doch sind solche, soweit sie für die Clarinette ausführbar, im IV. und V. Teil enthalten.

№ 52

F♯ minor melodic — *Fis moll melodisch*



Ab major — *As dur*



F minor melodic — *F moll melodisch*

E major — *E dur*

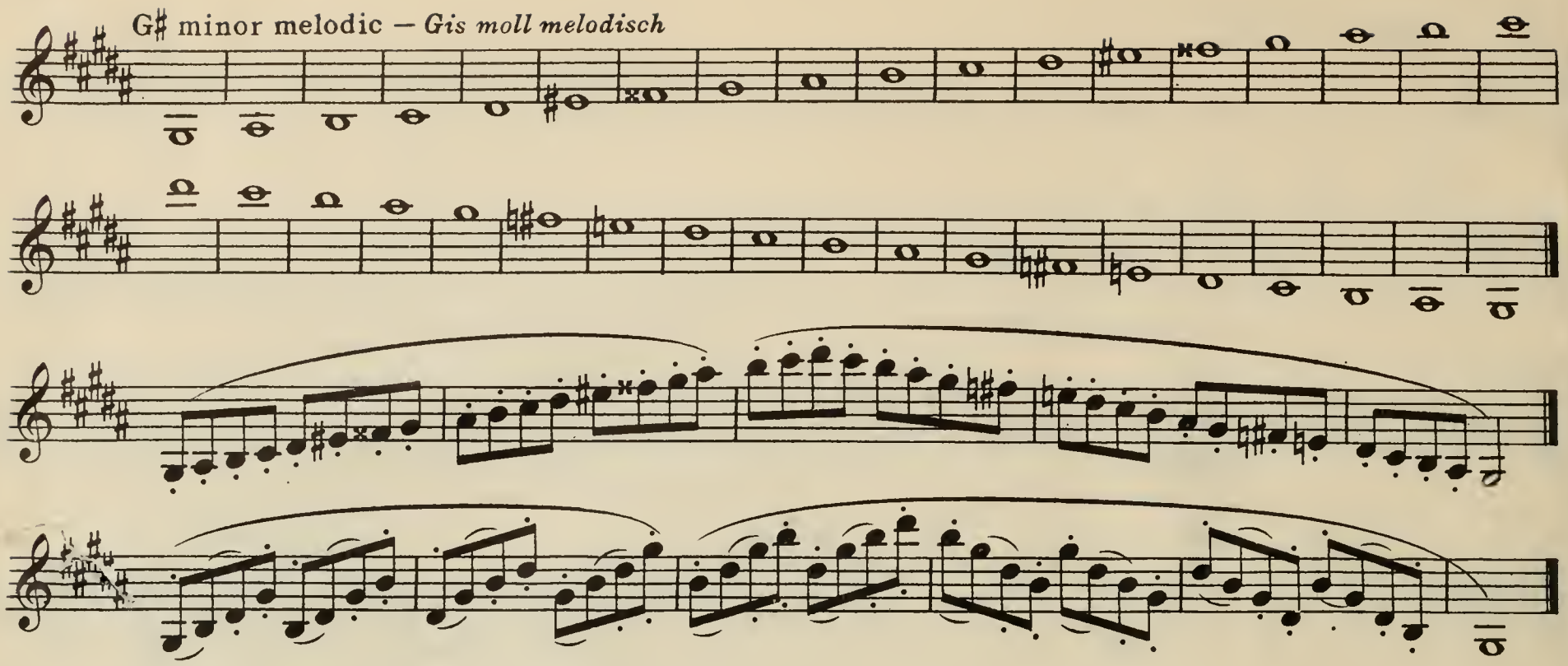
C♯ minor melodic — *Cis moll melodisch*

D♭ major — *Des dur*

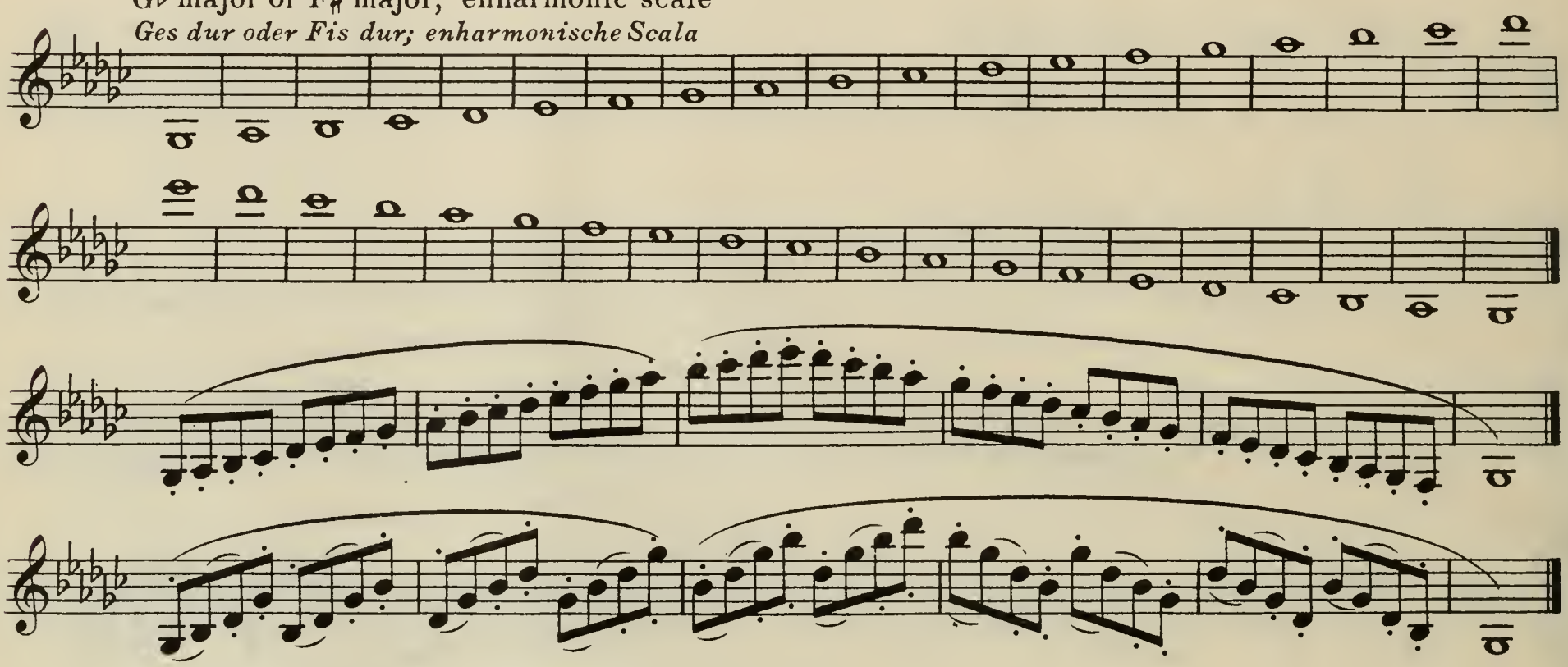
B♭ minor melodic — *B moll melodisch*

B major — *H dur*

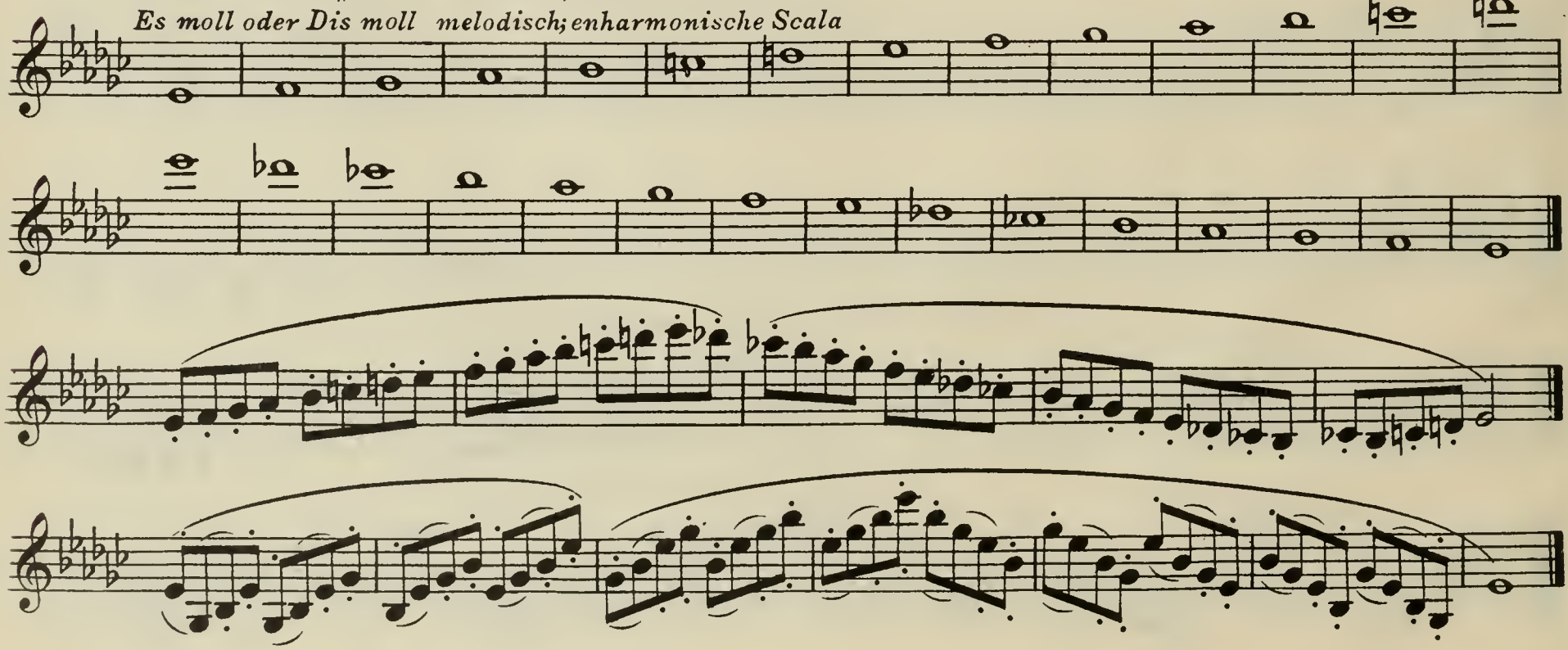
G♯ minor melodic — *Gis moll melodisch*



G♭ major or F♯ major; enharmonic scale
Ges dur oder Fis dur; enharmonische Scala



E♭ minor or D♯ minor melodic; enharmonic scale
Es moll oder Dis moll melodisch; enharmonische Scala



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SEP 1 4 1988			
SEP 1 3 [illegible]			
MAR 0 2 1996			
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JAN 2 3 2001			
JAN 0 2 2002			

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